

THESIS  
AN EVALUATION OF THE MUSIC EDUCATION  
PROGRAM IN PUBLIC SCHOOLS OF  
PHOENIX, ARIZONA

Weltha Ann Graham  
Master of Music Education  
1945





BOSTON UNIVERSITY  
COLLEGE OF MUSIC

Thesis

AN EVALUATION OF THE MUSIC EDUCATION PROGRAM IN  
PUBLIC SCHOOLS OF PHOENIX, ARIZONA

Submitted by

Weltha Ann Graham

(B.M., University of Arizona, 1941)

In partial fulfillment of requirements  
for the degree of Master of Music Education

1945



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OF AMERICA

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First Reader

Kenner J. Kelley?

Professor of Music Education

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Second Reader

Alfred H. Meyer?

Professor History and  
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Approved by

\_\_\_\_\_  
First Reader

\_\_\_\_\_  
Professor of Social Psychology

\_\_\_\_\_  
Second Reader

\_\_\_\_\_  
Professor of Social Psychology  
University of Illinois



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## CHAPTER I

### INTRODUCTION

The slogan: "Every Child for Music and Music for Every Child" has been in vogue for a number of years. "Every Child" has been the center of interest in the modern scheme of education and because music is such a broad, cultural subject, it has reached the child through various approaches, methods, and educational devices.

This thesis has evolved from a desire to better comprehend the nature of public school music problems and to study modern and current educational philosophies and techniques in their relationship to these problems.

#### A. The Problem

The presentation of the problem of this investigation may be made in terms of definite statement: What is the status of the music program in the public schools of Phoenix, Arizona, and how may it be improved?

Analysis of the problem: The problem may be analyzed in terms of questions, as:

1. What are the criteria that may be used in making a critical evaluation of the music program in a public school

CHAPTER I  
INTRODUCTION

The slogan "Every Child for Music and Drama for Every Child" has been in vogue for a number of years. "Every Child" has been the center of interest in the modern scheme of education and because music is such a broad, cultural subject, it has reached the child through various approaches, methods, and conventional devices. This thesis has evolved from a desire to better understand the nature of public school music programs and to study various and current educational philosophies and techniques in their relationship to these programs.

A. The Problem

The presentation of the problem of this investigation may be made in terms of definite statements: What is the status of the music program in the public schools of America, today, and how may it be improved?

Statement of the Problem: The problem may be defined in

terms of questions, as:

1. What are the criteria that may be used in making a critical evaluation of the music program in a public school?



system such as Phoenix?

a. What are the criteria for evaluating the philosophy of the school system?

b. What are the criteria for evaluating the objectives of the school?

c. What are the criteria for evaluating the program content?

d. What are the criteria for evaluating the school organization?

e. What are the criteria for evaluating the teacher improvement program?

f. What are the criteria for evaluating the school's equipment?

g. What are the criteria for evaluating individual differences?

h. What are the criteria for evaluating the provisions for public relationships?

2. What is the status of the music educational program in the public schools of Phoenix?

a. What is the status in respect to the philosophy of the school system?

b. What is the status in respect to the objectives of the school system?

c. What is the status in respect to the program content?

system such as follows:

a. What are the criteria for evaluating the quality

of the school system?

b. What are the criteria for evaluating the objectives

of the school?

c. What are the criteria for evaluating the progress

of the school?

d. What are the criteria for evaluating the results

of the school?

e. What are the criteria for evaluating the teacher

improvement program?

f. What are the criteria for evaluating the school's

achievement?

g. What are the criteria for evaluating individual

achievement?

h. What are the criteria for evaluating the progress

of the school's relationship?

i. What is the status of the local educational program

in the public schools of the state?

j. What is the status in regard to the philosophy

of the school system?

k. What is the status in regard to the objectives

of the school system?

l. What is the status in regard to the progress

of the school system?



d. What is the status in respect to the school organization?

e. What is the status in respect to teacher improvement?

f. What is the status in respect to the equipment?

g. What is the status of provision for individual differences?

h. What is the status of provision for public relationships?

3. How does music education in the Phoenix public schools as described, stand up under an evaluation in terms of the criteria previously developed? Fundamentally the implication of this question is: How may the music program in the Phoenix schools be improved?

a. How may it be improved as to the philosophy of the school?

b. How may it be improved as to objectives?

c. How may it be improved as to program content?

d. How may it be improved as to school organization?

e. How may it be improved as to teacher improvements?

f. How may it be improved as to equipment?

g. How may it be improved as to caring for individual differences?

h. How may it be improved as to public relationships?

4. What is the status in respect to the manual

organization?

5. What is the status in respect to further improve-

ments?

6. What is the status in respect to the equipment?

7. What is the status of provision for individual

differences?

8. What is the status of provision for public rela-

tions?

9. How much mental education in the physical public schools

is provided, and on what basis of evaluation in terms of the

public's previously developed? (Necessarily the inclusion

of this question is: How can the public program in the physical

schools be improved?

a. How may it be improved as to the philosophy

of the schools?

b. How may it be improved as to objectives?

c. How may it be improved as to program content?

d. How may it be improved as to school organization?

e. How may it be improved as to teacher improve-

ments?

f. How may it be improved as to equipment?

g. How may it be improved as to testing for individual

differences?

h. How may it be improved as to public relationships?



## B. Method of Procedure

The first step in attempting to find a solution to the problem as stated and defined was to determine sources of needed information and data, and to outline a scientific method of procedure. The preliminary phase of this investigation may be described as follows:

### Method of procedure:

1. The writer read and studied all available writings which had been previously contributed to this field. The sources of data were:
  - a. Reports of others' investigation.
  - b. Books, research bulletins, and magazine articles.
  - c. Interviews with school administrators, city music supervisor, and special music teachers.
2. The next step was establishing and defining criteria for an evaluation based upon study of all available investigations, study of articles written on public school music, and a study of books which dealt with schools and academic problems in general and with public school music and music problems in detail.
3. An extensive study of the status of Phoenix public schools was made. Certain facts came from the city school administrators, from the high school administrators, and still others from special music teachers and from the elementary school supervisor.



## 4. Method of Investigation

The first step in attempting to find a solution to the problem as stated and defined was to determine sources of needed information and data, and to outline a scientific method of procedure. The preliminary phase of this investigation may be described as follows:

### Method of procedure:

1. The writer read and studied all available writings which had been previously contributed to this field. The sources of data were:

a. Reports of others' investigation.

b. Books, research findings, and scientific articles as interviews with school administrators, city and

department, and special study teachers.

2. The next step was establishing and defining criteria for an evaluation based upon study of all available investigation, study of articles written on public school music, and a study of books which dealt with schools and music problems in general and with public school music and music problems in detail.

3. An extensive study of the status of music in public schools was made. Captain Latta came from the city school administrator, from the high school administrator, and still others from special music teachers and from the elementary school supervisor.

4. The writer applied the criteria to the facts found in the Phoenix public school music program.

5. After making an evaluation the writer set herself to the task of determining conclusions and recommendations.

### C. Organization of the Thesis Report

The thesis report of the investigation as described and projected is presented in terms of major headings which conform to the chapter titles.

2. The writer explains the criteria in the tests found

in the Phoenix public school rating system.

3. After making an evaluation the writer set herself to

the task of determining conclusions and recommendations.

### C. Organization of the writer's report

The thesis report of the investigation is described and

presented in accordance to terms of major headings which are

found in the chapter titles.



## CHAPTER II

### RELATED INVESTIGATION

Many theories and analyses have been advanced concerning the problems found in public school music generally. Some of these are pertinent to a further understanding of the phases considered in the present study. Several theses have been written by Arizona music educators concerning various phases of public school music. None of these however deal with a survey of the music program in public schools of Phoenix, Arizona.

#### A. Directly Related Investigation

Several previous studies have been in the form of investigation of public school music in various systems. A number of these were direct studies of philosophical concepts, and method approaches. Only five were considered to be directly related investigations.

Cooke's study: Frederick Cooke<sup>1</sup> made a survey of the public music education in Cincinnati, Ohio. He studied testing program, time allotment, community relationships

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<sup>1</sup>Frederick Cooke, "A Survey of the Public Music Education in Cincinnati, Ohio." Unpublished Master's thesis, The University of Kansas, 1936.

CHAPTER II  
RESEARCH INVESTIGATION

Many theories and analyses have been advanced regarding the process of public school education. Some of these are pertinent to a further understanding of the process occurring in the present study. Several theories have been written by various authors concerning various phases of public school education. Some of these have been dealt with in a survey of the public program in public schools of Phoenix, Arizona.

A. Directly Related Investigation

Several previous studies have been in the form of investigation of public school units in various states. A number of these were direct studies of philosophical and social, and method approaches. Only five were concerned with directly related investigations.

Clark's study, "The Public School: A Survey of the Public School Education in Connecticut, 1910-1911", is a study of the public program, state education, community relationships

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Clark, "The Public School: A Survey of the Public School Education in Connecticut, 1910-1911", Unpublished Master's Thesis, The University of Chicago, 1913.



and general program content in the entire Cincinnati school system. His findings which embodied direct implications for this problem were:

1. Individual differences should be taken care of through a diversified music program.
2. Certain amount of skill training was obviously necessary.
3. Music should be required through all twelve grades.
4. Homogeneous grouping should take place to promote more secure learning and better teaching.
5. Music should be offered in the school curriculum on a credit basis.
6. All schools within a system should have same amount of time in music and give same amount of credit.

Richmand's study:<sup>2</sup> This Doctor's dissertation was based upon public school music findings in the entire state of Virginia. Many of his problems, such as caring for a very large negro population, getting the state to provide adequate funds for teachers and school supplies, etc., do in no way relate to this study. However, Mr. Richmand made a careful survey of music conditions in all elementary and high school systems. He classified his findings according to population. From the schools which were the relative size

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<sup>2</sup>Luther Richmand, "The Status of Music Education in the Public Schools of Virginia." Unpublished Doctor's dissertation, University of Cincinnati, 1938.



and general program content in the entire district school system. His findings are embodied in the following list of suggestions for this program:

1. Individual differences should be taken care of through a diversified study program.
2. Certain amount of self-training was obviously necessary.
3. Tests should be furnished through all twelve grades.
4. Homogeneous groups should take place to promote more active learning and better teaching.
5. Tests should be offered in the school curriculum as a definite matter.
6. All schools within a system should have same amount of time in tests and give same amount of credit.

Richman's study: The Director's investigation was based upon public school study findings in the entire state of Virginia. Many of his proposals, such as caring for a very large number of pupils, setting the state to provide adequate money for teachers and school supplies, etc., do in no way relate to this study. However, Mr. Richman made a general survey of public conditions in all elementary and high school systems. He classified his findings according to population. From the schools which were the relative size

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<sup>1</sup>William H. Richman, "The State of Virginia's Schools in the Public Schools of Virginia," unpublished Doctor's dissertation, University of Cincinnati, 1933.

of the Phoenix schools, the writer found interesting criteria to be considered in making this present evaluation.

Richmand found assembly singing to be of vital importance and a morale builder for schools. He advocated an adequate choral and instrumental library which contains interesting assembly song material.

He advocated that all high school music programs should stress preparation of pupils for participation in community activities, both while in high school and after leaving it.

He felt that any building program should engender a careful consideration of the music department's needs.

He found that the colored schools were carrying on a fine music program but almost without equipment. The school, being a democratic unit, should provide equal opportunities for all, regardless of race.

Gernet's study:<sup>3</sup> Gernet made a very extensive study of public school music education. His findings show he determined the following as important factors:

1. Creative work is a significant aspect of public school music.
2. Measuring of musical ability and achievement is one of the most constructive movements in music education.
3. The radio and phonograph have been found to be really

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<sup>3</sup> Sterling K. Gernet, "Music Education as a Problem in the Public Schools." Unpublished Master's thesis, Temple University, Pa., 1936.







helpful and significant techniques.

4. Elementary teachers need more music preparation.

Bond's study:<sup>4</sup> Lettie Bond made a survey dealing with instrumental work in Arizona's schools. In developing her report she turned to the vocal aspect to make comparisons. Her findings were of interest and value to this study, because of the percentage charts showing how many students in high schools in the State selected music in their program of studies. Her findings show that 16.3 per cent of entire high school students in Arizona study instrumental music in high school and 15.7 per cent continue to study vocal work while in high school.

Dunn's study:<sup>5</sup> Florence Dunn studied music development in rural schools near Phoenix. This study was of direct interest because almost 40 per cent of Phoenix high school students come from these rural schools. She found very strong community interest and school interest in these rural schools; creative work embodied in rural schools; interest in music programs; all schools had special music teachers, and embodied good fundamental skill work.

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<sup>4</sup>Lettie Bond, "The Status of Instrumental Music in the High Schools of the State of Arizona." Unpublished Master's thesis, Arizona State Teachers College, Tempe, 1940.

<sup>5</sup>Florence Dunn, "Music in Rural Schools." Unpublished Master's thesis, Arizona State Teachers College, Tempe, 1939.

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## B. Indirectly Related Investigation

Tata's study:<sup>6</sup> Lorraine Tata investigated the Mexican schools of Tempe, Arizona. Her direct work was to determine their musical abilities. This investigation proved to be indirectly related to this study because: Phoenix schools have a large Mexican population and Phoenix schools are similar to Tempe schools in organization.

Mrs. Tata found, through an extensive testing program, that:

1. The Seashore examination is superior to the Kwalwasser-Dykema test in reliability.
2. Mexican children were inferior to white children in musical capacities.
3. Some slight relationship was found between general intelligence and musical intelligence.

## C. Summary of the Related Investigations

In this chapter were reviewed the directly and indirectly related investigations available for this study. The findings of these related investigations are summarized in the following statements:

1. Measuring of musical ability and achievement is constructive.

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<sup>6</sup>Lorraine Tata, "A Comparative Study and Measurement of Innate Musical Abilities of Mexican and American White Children." Unpublished Master's thesis, Arizona State Teachers College, Tempe, 1939.



### 3. Indirectly Related Investigation

#### This study <sup>6</sup> concerned the investigation of the Mexican

schools of Tingo, Arizona. The direct work was to determine their mental abilities. This investigation proved to be indirectly related to this study because the schools have a large Mexican population and Mexican schools are also in the Tingo schools in organization. Mrs. Tingo found, through an extensive testing program,

that:

1. The Mexican examination is superior to the American system and in reliability.
2. Mexican children were inferior to white children in mental capacities.
3. Some slight relationship was found between general intelligence and mental intelligence.

### 4. Summary of the Related Investigation

In this chapter were reviewed the directly and indirectly related investigations available for this study. The findings of these related investigations are summarized in the following statements:

1. Testing of mental ability has advancement in the extensive.

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<sup>6</sup>Language Tests, "A Comparative Study and Measurement of Mental Abilities of Mexican and American White Children." Published under the title, "Mental Tests of Mexican Children," Tingo, Arizona, 1938.

2. Individual differences should be taken care of in a diversified music program.

3. Adequate equipment is necessary to carry on a successful music program. All races, embraced in a school's program, have right to some type of equipment.

4. Teachers colleges should stress music training.

5. Fundamental skill training is a necessity.

6. School libraries should contain music books, magazines, and materials.

7. The community plays a large part in building and maintaining a school's music program, therefore the school should be aware of and provide for the community's musical needs.

8. Creative work should have recognition and expression in a public school music program.

9. Assembly singing should be provided for at each school assembly.





### CHAPTER III

#### CRITERIA FOR EVALUATION OF MUSIC PROGRAMS IN TYPICAL SCHOOL SYSTEMS IN THE UNITED STATES

The complexity and diversity of public school music have created many problems to challenge the alert music educators. Music, as a curriculum subject, is of a broad scope and involves several major factors. This study will view the subject of public school music in the light of the following eight factors: The philosophy of the school system; the objectives; the program content; the school organization; the provision for teachers; the equipment; the provision for individual differences; public relationships. An analysis of each of these individual factors will be the basis for criteria of evaluation of the program as a whole.

##### A. Philosophy of Education

In every school system there should be a philosophy which functions and unifies the entire school program. One of the criteria for evaluating a public school music program is to determine if there is a philosophy of education underlying the school program.

American education is built on a philosophy which





extends equal opportunity for all, according to abilities, interests, and desires. The outstanding fact in the topography of education is that the center of interest has shifted from the subject to the child. Harold Rugg<sup>1</sup> says:

The progressive schools of today, for the first time in history, are actually working out in practice something which Rousseau perceived and only vaguely described to his contemporaries; which Pestalozzi apprehended only in personal love and goodness of his heart; toward which Froebel strove through an obscure mysticism; which Dewey partially phrased and could not entirely exemplify; and in spite of the errors and gropings and mistakes of an imperfect methodology, one fact stands supreme. The new education has re-oriented educational thinking about its true center--the child.

Lila Belle Pitts<sup>2</sup> expresses her views on the place of music in a system of education by saying:

In any scheme of purposeful general education, man's control over himself as well as over nature must have a place. Our schools should be dedicated to point the way to ideal possibilities and to providing meaningful experiences that will enable young people to grow in the appreciation of values. All systematic plans of education that have character building as a major aim recognize the potency of the more immaterial cultures in firing the imagination, illumining the mind, inspiring good motives, guiding conduct, and in universalizing sympathies.

The place of music in such a scheme of values is unquestioned. Music is not a body of knowledge to be

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<sup>1</sup>Harold Rugg, The School and Society, p. 324. New York: World Book Company, 1928.

<sup>2</sup>Lilla Belle Pitts, "The Place of Music in a System of Education," National Society for the Study of Education, Thirty-Fifth Yearbook, Part II, pp. 17-18. Bloomington, Illinois: Public School Publishing Company, 1936.





acquired through study; it is not a technique to be mastered through practice; nor is it an aggregation of facts to be memorized. To be sure, such factors may enter at some time into a loving pursuit of this art, but music is the experience of the race objectified in permanent form for the enhancement of life and for the beauty, sought for its charm, lived for its delightful companionship, and served because it inspires devotion.

For furthering their purposes schools need such gifts as music has to offer. Music, in turn, needs the aid of an organized education in preparing and training the receptivity of young people in order that they may receive this benefaction that is their human right.

A successful program of music in our schools must emanate from a broad, democratic educational philosophy--one which considers the immediate enjoyment of the child, which recognizes the educative process as essentially and vitally social and perceives knowledge as a part of one's intellectual equipment. Such a philosophy, exemplified and practiced, should result in a school demonstrating in all its activities, the kind of life in which we as Americans believe.<sup>3</sup>

Mursell<sup>4</sup> warns us that a philosophy must lead to significant experiences. He says: "Knowledge about music is useless for its own sake. It becomes educative only in so

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<sup>3</sup>Welford M. Aikin, The Story of the Eight-Year Study, p. 30. New York: Harper and Brothers, 1942.

<sup>4</sup>James Mursell, Human Values in Music Education, p. 25. New York: Silver Burdett and Company, 1934.







far as it supports, expresses and renders more significant actual musical experiences and fosters valid musical attitudes.

### B. Objectives

A philosophy obviously leads to objectives for a program as a whole. The criteria for determining objectives of a music program will be based upon the effectiveness in realizing the major aim of all education, namely: the development of an integrated personality.<sup>5</sup>

In 1921 the Music Educators National Conference<sup>6</sup> produced a standard course of study. This contained aims for each grade and has served as a pattern for at least sixty-six state and city courses of study. Ten years after these aims had been set up, McCauley<sup>7</sup> found most courses of study used these aims almost verbatim. They are:

1. The interrelation of musical interest and activities of school and community.

2. Increased opportunities for participation through promotion of musical organizations within the various social, recreational, industrial and institutional units.

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<sup>5</sup>Helen Hefferman, "Point of View in Music," Music Supervisors National Conference, Thirtieth Year, p. 2. Chicago: Music Supervisors National Conference, 1937.

<sup>6</sup>In Music Educators Journal, XXII (March, 1936), p. 23.

<sup>7</sup>Clara McCauley, A Professionalized Study of Public School Music, p. 91. Knoxville, Tennessee: Avent Publishing Company, 1932.

For as it happens, whereas the various social sciences  
action, social, economic and political, which are  
linked.

## 2. Objectives

A philosophy obviously leads to objectives for a program  
as a whole. The criteria for determining objectives of a  
social program will be based upon the effectiveness in results  
for the major aim of all education, namely, the development  
of an integrated personality.

In 1971 the World Education National Conference<sup>1</sup> produced  
a statement of study. This contained aims for each  
grade and was revised as a pattern for at least six- and eight-  
and nine-grades of study. Ten years after these aims had been  
set up, however, found that purposes of study used these aims  
almost verbatim. This was

1. The integration of mental, physical and social  
aims of school and community.
2. Increased opportunities for participation through  
promotion of mental, physical and social aims in various  
social, recreational, intellectual and institutional units.

<sup>1</sup>John Holman, "Trends of World Education," *World Education*  
National Conference, 1971, p. 2. (1971)

<sup>2</sup>In World Education Journal, 1971, 1972, p. 23.  
<sup>3</sup>John Holman, "Trends of World Education," *World Education*  
National Conference, 1971, p. 2. (1971)



3. The popularizing of playing and singing as a recreational and leisure hour activity.
4. Encouragement of home-circle singing and playing.
5. Greater attention to the small ensembles--both vocal and instrumental.
6. Improvement of choir and congregational singing in churches and Sunday schools, increased use of choral singing, orchestral and instrumental ensemble playing in connection with church activities.
7. Development of festivals--both choral and instrumental.
8. Encouragement of discriminating hearing of music.
9. Fostering active interest in the music of the amateur (both school and community) on the part of professional musicians, composers, artists, conductors and teachers.
10. Provision for musical development of citizens of all ages and in all walks of life through a comprehensive plan of supervision--school and community, county and state.

Objectives must provide for personal and social adjustment. In the Eight-Year Study reference was often made to "breaking up" objectives. Smith and Tyler<sup>8</sup> say:

While an uneven development was expected toward certain objectives, such as thinking, attitudes, interests, social adjustment, and so on, no one aspect should be developed too far without some growth in other important aspects of development taking place at the same time. Thus, if logical thinking were cultivated without much attention to emotional and social maturation, not only would the development of thinking be handicapped; personality maladjustments might also appear as a result of too uneven a rhythm of growth.

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<sup>8</sup>Eugene R. Smith and Ralph W. Tyler, Appraising and Recording Student Progress, pp. 405-406. New York: Harper and Brothers, 1942.



5. The development of playing and singing as a recreational and leisure time activity.
6. Development of home-circle singing and playing.
7. Greater attention to the small ensemble--both vocal and instrumental.
8. Improvement of solo and concerted singing in churches and Sunday schools, increased use of church singing, instrumental and instrumental singing in connection with church activities.
9. Development of individual--solo church and instrumental.
10. Development of instrumental playing of solo.
11. Fostering active interest in the study of the ancient Greek, Latin and modern languages, the study of musical notation, composition, analysis, composition and technique.
12. Provision for musical development of children of all ages and in all levels of life through a comprehensive plan of cooperative, individual and group study and singing.
13. Activities that provide for personal and social adjustment.
14. In the high school study reference was often made to "breathing up" objectives. Smith and Tyler say:  
While no known development was expected toward certain objectives, such as thinking, studying, inventing, social adjustment, and so on, we are aware that the development of the child's mind is a continuous process. It is not a matter of "breathing up" but of "breathing out." The child's mind is a living organism, and it is the function of the teacher to provide the conditions for its growth. The child's mind is a living organism, and it is the function of the teacher to provide the conditions for its growth.

Report of the National Music Conference, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025.

Similarly, the possibility of rational and objective social attitudes was greatly limited unless a degree of maturation took place in social interests.

Music objectives may be conceived as goals attainable at certain indicated points of time or ultimately attainable at the end of the whole music curriculum. The pattern of objectives must be democratic and represent a unified and related development of the whole person. The essential purpose of music in the school is to aid in the development of character in the children. This character development does not take place through the acquiring of knowledge about music but, rather through the aesthetic stimulation by music.

Objectives are of value only when they achieve results

Lorle Krull<sup>9</sup> says:

The schools do not only produce men and women equipped by virtue of their school music study, to pursue the teaching or performance of music as a means of livelihood. They do more. They produce men and women equipped with a love for the highest of the arts; with a standard of what is good in that art; with a desire for that art with a means of further culture and of wise employment of their leisure; with a social asset and a legacy for their children which thieves cannot break in and steal nor moth doth corrupt.

### C. Program Content

Program content follows in logical sequence as customary outgrowth of objectives. To keep music education parallel with general education we must participate in a well-rounded music program.

The curriculum committee of the National Education Association set up the following criteria.<sup>10</sup>

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<sup>9</sup>Lorle Krull as quoted by Clara J. McCauley, op. cit., p. 21.

<sup>10</sup>Jacob Kwalwasser, Problems in Public School Music, pp. 137-138. Boston: C. C. Birchard and Company, 1932.



Finally, the possibility of national and objective social activities was greatly limited unless a degree of separation took place in social interaction.

Main objectives may be conceived as social activities. The social interaction of individuals of like or different status is at the core of the whole curriculum. The pattern of objectives must be designed to meet the needs of the individual development of the whole person. The educational purpose of music in the school is to be in the development of character in the individual. This character development does not take place through the teaching of knowledge about music but rather through the aesthetic stimulation by music.

Objectives are of value only when they achieve results.

Lois Smith says:

The schools do not only produce men and women equipped by virtue of their social status, but they also produce a feeling of performance of duty as a result of discipline. They do more. They produce the social responsibility with a sense of duty to the state. With a standard of what is good in the world with a sense of duty and also a sense of feeling others and of their enjoyment of their fellow; with a social sense and a feeling for their fellow which allows them to speak in and stand for their country.

### 3. Program Content

Program content follows in logical sequence as follows:

Outcomes of objectives. To keep music education relevant with general education we must establish in a well-ordered music program.

The curriculum committee of the National Association of

Music Teachers set up the following criteria:

Lois Smith as quoted by Clara J. Sawyer, p. 111.

1930. Music Education. Problems in Public School Music. pp. 127-128. Boston: G. C. Heath and Company, 1930.

1. The curriculum must be adapted to the age and capabilities of the children in accordance with the discoveries in educational research.

2. The curriculum must be administered for the larger ends and not for mere covering of its contents.

3. The curriculum must aim to produce a human, social unit, trained in accordance with his capabilities to the nearest approach to complete social efficiency possible in the time allotted.

4. The curriculum must provide opportunity for a knowledge of and a tendency toward co-operation, justice, domestic tranquillity, common defense, general welfare, liberty, health and vigor.

Content should be based upon what we discover pupils can accomplish, instead of what we think ought to be accomplished. It should not set up one task for all members of a given grade, but make distinctions for capacities of groups. Mursell and Glenn<sup>11</sup> say: "Music education should be planned, not in terms of teaching technique and drill, but in terms of self-expression, emotional release, and creative impulse."

The National Research Council of the Music Supervisors National Conference<sup>12</sup> designated the essential aims for a course of study. This council said:

The Music Supervisors Conference wishes to direct the attention of educators to certain standards of attainment toward which the music work in schools generally should tend. In accordance with the growing acceptance of the classification of grade schools, the end of the sixth year marks the close of the primary period, the

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<sup>11</sup>James Mursell and Mabelle Glenn, The Psychology of School Music Teaching, p. 7. New York: Silver Burdett and Company, 1931.

<sup>12</sup>Music Supervisors National Conference, Fourteenth Annual Meeting, Bulletin No. 1 (April 4, 1921).



1. The curriculum must be adapted to the age and capabilities of the children in accordance with the principles of educational research.

2. The curriculum must be designed for the learner and not for the convenience of the teacher.

3. The curriculum must aim to produce a balanced mental, physical, and social development in accordance with the capabilities of the learner and to provide a solid foundation for the future.

4. The curriculum must provide opportunities for the development of a healthy body, a sound mind, and a noble character, and to provide a solid foundation for the future.

Content should be based upon what we discover through

research, instead of what we think ought to be accomplished.

It should not set up one task for all members of a given grade.

but make distinctions for varieties of ability, interest and

temperament. What is essential should be planned, not in terms

of teaching technique and drill, but in terms of self-expression

and emotional release, and creative thought.

The National Research Council of the United States

National Curriculum Commission has suggested the essential areas for

courses of study. This should help

The United States Government wishes to direct the attention of educators to certain standards of achievement which should be attained by the end of the sixth year of the primary period, the

United States Government, National Curriculum Commission, 1918.

United States Government, National Curriculum Commission, 1918.

end of the sensory and associative stages of the child life.

The conference recommends as standards of attainments for the end of the sixth year:

1. Every child shall have acquired the use of his singing voice and pleasure of songs as a means of expression.

2. Every child shall have acquired a repertory of songs which may be carried into the home and social life, including "America" and "Star-Spangled Banner."

3. Every child shall have developed aural power to know by sound that which he knows by sight and vice versa. Every child shall have acquired the ability to sing at sight, using words, a unison song of hymn-tune grade; or using syllables, a two-part song of hymn-tune grade, and the easiest three-part songs; these to be in any key; to include any of the measures and rhythms in ordinary use; to contain any accidental signs and tones easily introduced; and in general to be of the grade of difficulty of folk songs such as "Minstrel Boy"; also knowledge of the major and minor key signatures.

4. Every child talented in musical performance shall have had the opportunity of its cultivation.

5. The children shall develop a love for the beautiful in music and taste in choosing their songs and the music to which they listen for the enjoyment and pleasure which only good music can give.

6. The children shall have acquired the ability to appreciate the charm of design in songs sung.

7. Above all, the children shall have arrived at the conception of music as a beautiful and fine essential in a well rounded normal life.

Gerald W. Kirn,<sup>13</sup> Principal of Abraham Lincoln High

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<sup>13</sup>Gerald W. Kirn, "Reconciling Realities and Aspirations in Music Education," Music Supervisors National Conference, Thirtieth Year, pp. 42-44. Chicago: Music Supervisors National Conference, 1937.





School, Council Bluffs, Iowa, believes that one of the most outstanding phenomena of modern education has been the development of public school music. He says:

It was a great achievement for it to make a place for itself in a curriculum already overcrowded with traditional subject matter.

It is not enough that a formal music curriculum be developed that will cover the area of music as the curriculum in mathematics covers algebra and geometry. Formalism in education will have to be broken down. Traditional lines will have to be erased. Music must exist in the school not for its sake alone but as a golden thread running through all courses and all individual experience; when this is accomplished, the realities and the aspirations in music education will have become reconciled.

Singing is the "core" of school music. Elementary schools should provide a rich musical experience through participation in singing songs which have aesthetic values, appealing subject matter, high music value, and melodic charm. George Oscar Bowen<sup>14</sup> says:

Song is the thing! First, last and all the time, there should be songs, and then more songs. The singing of many beautiful songs will interest the child, not only because it gives him an outlet for a superabundance of energy and enthusiasm, but because it provides a vehicle for the expression of his emotional and spiritual feelings.

Beautiful singing should be an outgrowth of experiences in rote work, syllable reading and word reading. Skills and tools should be employed and designed only as a means to an end.

Mursell and Glenn<sup>15</sup> warn us: "We must not set up any

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<sup>14</sup>George Oscar Bowen, "Songs and Choral Music," Music Supervisors National Conference, Twenty-Second Year, pp. 321-322. Ithaca, New York: Music Supervisors National Conference, 1929.

<sup>15</sup>Mursell and Glenn, op. cit., p. 39.



School, General Music, Low, believed that one of the most  
important elements of modern education was the de-  
velopment of music school music. It says:

It was a great realization for us to have a place  
for music in a curriculum already overcrowded with  
traditional subject matter.

It is not enough that a formal music curriculum be  
developed that will cover the area of music as the con-  
dition in education covers algebra and geometry.  
Formal music education will have to be broadened.  
Traditional music will have to be broadened. Music must  
exist in the school not for its own sake but as a  
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vidual experience when this is accomplished, the result  
will be the realization of music education will have  
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Music in the "core" of school music. Music is the

should provide a rich musical experience through partici-  
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Music should be

Music is the thing that lives and all the other  
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that is most beautiful music will interest the child,  
and only because it gives him an outlet for a great  
expression of energy and enthusiasm, but because it  
provides a vehicle for the expression of his emotional  
and spiritual feelings.

Formal music should be an essential part of every  
child's education, not only as a means of self-expression  
but also as a means of socialization and as a means of  
cultural education.

Music is the thing that lives and all the other

Music is the thing that lives and all the other  
things should be made to live with music. The thing  
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and only because it gives him an outlet for a great  
expression of energy and enthusiasm, but because it  
provides a vehicle for the expression of his emotional  
and spiritual feelings.

scheme of music education which nullifies or thwarts the sincere musical interests of any individual."

Rhythm should be recognized as a study phase of learning. Music educators do not agree on the approach to rhythm problems and factors. Some contend it should be taught through the avenues of mathematics, others believe the basis of rhythm should be built on bodily movements such as advocated by Jacques-Dalcroze.

There is merit in both approaches. The problem would be of less issue if it were broken down into two component parts, namely: rhythm as a skill learning and rhythm as a creative expression. Each factor plays a vital part in enriching the child's musical experience. If separated into their respective fields each factor could be treated as a separate, contributing unit. Jay W. Fay,<sup>16</sup> director of music in Plainfield, New Jersey says:

In so-called rhythmic activities, I am moved to pity and wrath that play and training in grace and muscular coordination should encroach on music time to the exclusion of a complete musical experience. For children to skip about while the teacher plays the piano or the victrola wears itself out, and for 75% of the pupils to be out of step as frequently happens, is a musical experience only by courtesy. There is a rhythmic quotient, as definite as any I.Q., and to continue rhythmic drill after it has been reached is analogous to love's labor lost in attempting to prepare a moron for the college entrance board.

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<sup>16</sup>Jay W. Fay, "The Well-Balanced Program from the Standpoint of the Child," Music Supervisors National Conference, Twenty-Second Year, p. 248. Ithaca, New York: 1929.



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Rhythmic activities should include rhythm games, rhythm expressions, rhythm orchestra, and eurhythmics. This work to be meaningful should be supervised and directed by a musician who has been trained in Dalcroze eurhythmics. If this phase of teaching is left in the hands of an apprentice, the results are likely to be far removed from a learning activity. Rhythmic activities should be administered as a unit which has been carefully planned, step by step, from easy responses in the kindergarten to more complex ones in the upper grades. To be meaningful, they must go hand in hand with the music lesson.

Appreciation is not a special type or department of music work; it penetrates every detail of music education. A music program should challenge the appreciation capacities and abilities of all pupils. In the lower grades pupils should learn to listen, in the upper grades they should listen to learn.

Music appreciation should not be a formal lesson all cluttered up with terse explanations of "what" to listen for, "when" to listen for it, and "why" to listen for it. Frank Hayward<sup>17</sup> says: "One essential part of the appreciation lesson must be a time when pupils are encouraged to say frankly and freely what they have liked. Emphases should not be placed on content, meaning or knowledge, but entirely on aesthetic appeal."

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<sup>17</sup>Frank H. Hayward, The Lesson in Appreciation, p. 8. New York: The Macmillan Company, 1917.



Physical activities should include rhythmic games, rhythmic exercises, rhythmic exercises, and rhythmic games. The teacher should be organized and directed by a teacher who has been trained in rhythmic activities. If this phase of learning is left in the hands of an apprentice, the results are likely to be far removed from a learning activity. Physical activities should be administered as a unit which has been carefully planned, step by step, from easy responses in the beginning to more complex ones in the upper grades. In the beginning, they must be done in hand with the music lesson. Appreciation is not a special type of department of music work; it penetrates every detail of music education. A music program should challenge the appreciation, expression and criticism of all pupils. In the lower grades pupils should learn to listen, in the upper grades they should listen to learn. Music appreciation should not be a formal lesson all intertwined up with some explanation of "what" to listen for, "when" to listen for it, and "why" to listen for it. Frank Maynard<sup>17</sup> says: "The essential part of the appreciation lesson must be a time when pupils are encouraged to say freely and frankly what they have liked. Requests should not be made on technical, meaning or knowledge, but entirely on aesthetic grounds."

<sup>17</sup> Frank E. Maynard, The Music Lesson, Association, N. Y. New York: The Macmillan Company, 1917.

E. E. Mohr,<sup>18</sup> Professor of Public School Music at Colorado State Teachers College, has set up a very comprehensive statement of specific principles to be applied to music appreciation for the elementary grades. They are:

1. The ideal appreciation is the aesthetic "thrill" which is stimulated by the beauty of tone and tonal-design in a musical composition.

2. Appreciation may be approached in a variety of ways. One child may respond to a given procedure while another may respond to another. Therefore it is well to vary the procedure from time to time.

3. Teach music during the music period. Keep this question ever in mind: "Is the interest I am arousing by telling the children things about the music helping them to appreciate the music, or are they interested mainly in the information?"

4. Developing an attentive listening habit is important. One requisite of appreciation is that the individual concentrates to the highest degree possible on the music from the first note to the last.

5. Strayer says the most important elements in teaching appreciation are:

a. Appreciate the thing yourself.

b. Place the child in contact with the beautiful object.

c. Give the child some creative work.

6. While the music is being played the teacher should listen as attentively as the pupils.

7. Always play the music through from beginning to end, without interruption, upon its initial presentation.

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<sup>18</sup>E. E. Mohr, Course of Study for the Elementary School. Greeley, Colorado: Colorado State Teachers College, 1939.





8. As a rule, it is not well to talk while the record is being played. Talk before and after, but not during.

9. Listen with one purpose in mind at a time. Be definite.

10. Appreciation is active, not passive.

11. Appreciation is "caught," not "taught."

12. Never ask the child how the music makes him feel. He may express his feeling bodily but not verbally.

13. If the teacher finds it desirable to give information about the music to be listened to, it should be understood that such information be brief and to the point. Such information is for the purpose of "setting the stage," or getting the class in the proper mood. The music then accelerates or amplifies the appreciation already started by the information.

14. The length of the music depends upon the child's ability to attend. It is very essential that he listens attentively from the beginning to the end of the composition. Therefore, short selections for primary grades are essential.

In high school, all music should be approached through the appreciative aspect. Webster speaks of appreciation as: knowing and feeling the worth of something. Wilson<sup>19</sup> points out that the message of music, the musical tone, the design in music, rhythm in music, melody, harmony, performance, and listening are factors which tend to organization of appreciation of music.

When it is taught as a regular subject in the curriculum, music appreciation is a synonym for music education. It should

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<sup>19</sup>Harry Wilson, Music in the High School, pp. 231-242. New York: Silver Burdett Company, 1941.





give the pupil an idea of the scope of music, something of its development and the groundwork for intelligent appreciation.

Mursell and Glenn<sup>20</sup> sum up the place of music appreciation as a motivating factor in education:

1. Appreciation has been defined as the whole set of influences in musical education which lead to an increased and more intelligent love of music.

2. Our whole account of learning as a creative rather than a mechanical process indicates that appreciation is the heart of music education.

3. The enjoyment of music depends upon certain definite psychological processes. Thus, appreciation means the stimulation of these processes.

4. The mental processes on which appreciation depends must be stimulated and capitalized, by means of musical projects, along the lines of listening, performing, and creating.

5. While it is of course both necessary and valuable to have carefully organized sequences of material for listening projects, yet we should not think of appreciation as confined course or lesson and exclude everything else.

6. The skill of hearing and rhythmic grasp, and the appreciation of the musical score, must be taught with appreciation as a motive and a goal.

A theory course offered in high school program should supply a background for harmony. It embodies aural and visual drills and seeks to afford formulas that will help the learner understand the structure of music. Technical work, dictation, and sight singing should be the backbone of such a course.

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<sup>20</sup>Mursell and Glenn, op. cit., p. 54.



give the pupil an idea of the scope of music, something of  
its development and its progress, its intelligent appreciation  
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2. The whole aim of music is to give the pupil an idea of the scope of music, something of  
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tion as a motivating factor in education;

Harmony, as a subject course within the curriculum, in addition to its cultural aspects should give to specially interested and talented pupils an opportunity to study the more specialized branches of music. It should be taught in a manner to give added pleasure to the art of hearing and function in the student's actual musical experience.

Applied music should receive credit as any other curriculum subject provided it has proper school supervision, proper testing, proper course of study, and state accredited teachers supervising the work.

Applied music should:

1. Promote the growth of the individual by means of self-expression in broad musicianship and in ability to play music musically.

2. Develop:

- a. Aural skills.

- b. Tactual skills.

- c. Visual skills.

3. Correlate technique, musicianship, and performance.

4. Provide the specially talented the opportunity to continue private study as a part of the high school curriculum.

5. Provide a happy and worthy use of leisure time for himself and others.



... as a subject matter within the curriculum. In addition to the subject matter, there is a need for the student to be able to apply the knowledge and skills in a practical manner. This should be done in a way that is both effective and efficient. The student should be able to apply the knowledge and skills in a way that is both effective and efficient. The student should be able to apply the knowledge and skills in a way that is both effective and efficient.

Applied skills should be developed in a way that is both effective and efficient. The student should be able to apply the knowledge and skills in a way that is both effective and efficient. The student should be able to apply the knowledge and skills in a way that is both effective and efficient. The student should be able to apply the knowledge and skills in a way that is both effective and efficient.

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A musical activity may be listening to music, performing music, or creating music. Opportunities should be provided whereby grade school children could attend good concerts and could express individual interest by participating in glee clubs, bands, orchestras, rhythm activities, and ensemble work. In preparation for orchestra and band work classes should be offered in strings, piano, wood wind, brass, and percussion.

Secondary schools should provide for fields of participation as mentioned above and should also include in its program: applied music, harmony, and music appreciation. Credit, equivalent to that given to other basic subjects, should be allowed.

All schools should place emphasis on good assembly programs which include music of the highest caliber. Bands, glee clubs, orchestras, special ensembles, and solo work should be presented to the student body. Such programs should result in morale building for school and motivation of interest for pupils participating in them. McCauley<sup>21</sup> reminds us:

The Assembly hour becomes the main hour for integrating school life. The music director has an unusual position to aid in such a socializing process; it is the musical director at the assembly hour who has opportunity to become the outstanding factor in directing the integration which includes school songs, patriotic

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<sup>21</sup>Clara J. McCauley, op. cit., p. 44.



A student activity may be identified in music, performing music, or creating music. Opportunities should be provided whereby grade school children might attain good concepts and could express individual interest by participating in the singing, dancing, dramatizing, rhythm activities, and musical work. In preparation for orchestra and band work classes should be offered in strings, piano, wood wind, brass, and percussion.

Secondary schools should provide for kinds of generalization as mentioned above and should also include in its program applied music, harmony, and music appreciation. Credit equivalent to that given to other basic subjects, should be allowed.

All schools should place emphasis on good musical programs which include music at the highest level. Music, first sight, orchestrated, special ensembles, and solo work should be presented to the student body. Good programs should result in general building for school and satisfaction of interest for pupils participating in them. Methods of

The assembly hour should be used for the singing school. This music director has an unusual position in that in each a building program; it is the musical director of the assembly hour and has no authority to change the participating factors in directing the instruction which includes school songs, patriotic

songs, religious, folk and community songs at each assembly program. In this activity the bright, the dull, the mediocre, the musician and the non-musical all are united on common grounds--this constitutes real citizenship. Democracy is at work when the masses are at singing. Cicero said, "The songs of musicians can change the feelings and conditions of a state."

#### D. School Organization and Its Effect upon the Instructional Program

A comprehensive, well-articulated educational unit consists of the elementary school and the secondary school.

The fundamental consideration in articulation is a curriculum, every step of which is carefully planned and based upon what has preceded. Teachers must be acquainted with the previous work done and the methods used. Continuity must be maintained or inarticulation will result.

In 1931 the Department of Superintendence of the National Education Association published a yearbook on articulation of the educational program.<sup>22</sup> The committee pointed out the great gaps between levels of the school program as a major problem in American education. This problem will be overcome only when the educational program is planned and administered as though it were a truly common enterprise and education a continuous process.

School systems should emphasize system-wide approaches

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<sup>22</sup>Five Unifying Factors in American Education, Department of Superintendence, National Education Association, Ninth Yearbook. Washington, D. C.: 1931.





to the formation of an articulated program which meets the needs of all peoples, affording them equalized educational opportunities. Such a program cannot be developed successfully by two separate units of the school system. There is a common purpose and need; there must be a continuous single program under one clean-cut line of authority and supervision.

The administrators must be democratic leaders. The Eight-Year Study<sup>23</sup> reveals: "The role of the democratic leader is more difficult than that of benevolent autocrat. The school heads found that it exacted patience and wisdom. Especially did it require faith in the intelligence and good will of teachers, pupils, and parents."

The principal, in addition to administrative responsibility with respect to rooms, recitation schedules, and equipment, supervises the practices of teaching within the building.

The music supervisor is directly responsible to the superintendent for status of music instruction in the schools. The supervisor has certain administrative responsibilities as:

1. Making the music budget.
2. Conditioning and caring for equipment.
3. Setting up an adequate testing program.
4. Fostering public programs.
5. Assisting in a coordination program.

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<sup>23</sup>Welford M. Aikin, The Story of the Eight-Year Study, p. 8. New York: Harper and Brothers, 1942.





6. Establishing a library for teacher and keeping it alive with modern music materials.

7. Participating in the choice of personnel.

The functions of a supervisor are:<sup>24</sup>

1. Inspection of instruction and equipment.

2. Research to discover opportunities for improvement in materials and methods of instruction.

3. Training by placing expert power, knowledge, and skill at the service of teacher.

4. Guidance in instruction.

The influence of the music supervisor will be largely conditioned by the example of the supervisor as an unwearied student of music education in all its phases. The spirit of an enthusiastic supervisor is reflected by every teacher, and through them by the pupil to whom it belongs.

There should be a definite time allotment in the school's program for music.

It is impossible to say just how long the music period should be, for this would depend upon the school situation.

Mursell<sup>25</sup> says:

As regards time allowance, and placement upon the schedule, music should have the most generous treatment

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<sup>24</sup>The Superintendent Surveys Supervision, Department of Superintendence, National Education Association, Eighth Year-book, p. 170. Washington, D. C.: 1930.

<sup>25</sup>James Mursell, Human Values in Music Education, p. 246.





that can possibly be given. It should most certainly not be treated as a sort of appendix, to be shoved off into any old corner we happen to be able to find.

Grace V. Wilson's report of 1936, given by Beattie,<sup>26</sup> says: "A few schools are allotting five periods a week to musical activities such as general music, band, orchestra, and glee club. The complete music program should devote about this amount of time to music."

The Music Educators National Conference and the National Association set up the following time allotment for seventh and eighth grades: "General Music--a minimum of 90 minutes per week in not fewer than two periods."

A study was made by Aubrey Douglass,<sup>27</sup> of the State Department of Education in California. He believes a music class in secondary education should meet for one class period five times a week.

Time allotment in the final analyses is entirely in the hands of the school administrators who are governed to a great extent by time allotment set up by their state department. Music should have an equal time allotment with other subjects in the curriculum.

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<sup>26</sup>John W. Beattie, Osbourne McConarthy, and Russell V. Morgan, Music in the Junior High School, pp. 95-96. New York: Silver Burdett and Company, 1928.

<sup>27</sup>Aubrey Douglass, "Music in Secondary Schools," Music Educators National Conference, Thirty-Third Year, p. 61. Chicago: Music Educators National Conference, 1937.





Correlation means "the interrelation of studies, so that the material of each lesson is made interesting and intelligible through the connection with the points involved in others."<sup>28</sup>

Correlation may be within the content of a subject; among the different subjects in the course of study, or between the school work and life outside.

Correlation should take place in music and with music. Music, to be democratic in its function, must of necessity be woven into the different activities of the school program.

Rugg<sup>29</sup> says:

In our highly artificial complicated, mechanical civilization, music has like the other arts been dominated over by intellect, by science. Educators have been concerned altogether with analysis, intellectual dissection, mind. This has prevented assigning to music the place it should have had as one of the greatest of integrative arts.

Music should correlate with broad cultural developments-- never be isolated as a separate subject. It is not difficult for music to be correlated with such subjects as history, English, literature, art, geography, pageantry.

Ruth Weeks<sup>30</sup> gives criteria to test the value of a

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<sup>28</sup>E. N. Henderson, "Correlation," Encyclopedia of Education, p. 209. New York: The Macmillan Company, 1911.

<sup>29</sup>Harold Rugg, quoted in Course of Study, State of Washington, p. 6. Olympia: State Board of Education, 1930.

<sup>30</sup>Ruth Weeks, A Correlated Curriculum, pp. 6-10. New York: Appleton-Century Company, 1936.





correlation program, as:

1. Is the correlation genuine? We cannot say that we have correlated two ideas, two groups of material, or two subjects of instruction unless we reveal some genuine life relation between them.

2. Are values gained through the proposed integration that could not be gained through a non-integrated curriculum?

3. Are tested values of any subject lost in the merger?

4. Is the program well balanced?

5. Will the program command student interest?

6. Is the program feasible from an administrative viewpoint?

Correlation should take place on each grade level. It should be subjective, never objective. Music educators should be alert to the fact that some so-called correlation is nothing more than an imposition of some other subject borrowing music to further its program. If music is to function, it must function as a subject with all its rights and educational values. The close interrelationship need not be objectionable if musical values are retained. Gehrken<sup>31</sup> says:

"A thing of beauty is a joy forever" and to make both music and other subjects mean more because of clearness, of understanding of their relationship to one another, this in turn resulting in a more tangible integration of the whole combination into life.

Correlation is most closely allied with rhythmic

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<sup>31</sup>Karl Gehrken, Music in the Grade Schools, p. 150. Boston: C. C. Birchard and Company, 1934.



correlation program, etc.

1. Is the correlation program? We cannot say that we have developed two ideas, but groups of entities, or two subjects of investigation unless we possess some genuine idea relating between them.

2. And values gained through the proposed relation that could not be gained through a non-hypothesized correlation.

3. Are tested values of any subject lost in the program?

4. Is the program well balanced?

5. Will the program command at least interest?

6. Is the program feasible from an administrative viewpoint?

Correlation should take place on each grade level. It

should be subjective, never objective. What's someone should be asked is the fact that some so-called correlation is nothing more than an imposition of some other subject bearing no relation to the program. It must be to function. It must function as a subject with all its rights and educational values.

The close interrelationship need not be objective. It

educational values are retained. Correlation says:

"A thing of beauty is a joy forever" and to make best man's and other subjects were chosen to demonstrate, or understand of their relationship to one another, this is true resulting in a more complete education of the whole individual into life.

Correlation is most closely allied with subjects

St. Paul, Kansas, 1911  
 Boston, O. C. Shepard and Company, Inc.

activities, appreciation, and creative work. Mursell and Glenn<sup>32</sup> believe:

1. Creative activities give the pupils a wide and diversified range of experience.

2. Creative activities stimulate originality.

3. Personality becomes integrated through self-expression.

4. Causes increased appreciation for the work of others.

Earhart<sup>33</sup> warns us however that undue emphasis upon free development may lead to disregard of learning. Teachers are frequently inadequately trained to handle creative work. The classes are generally too large for the individual attention necessary to carry on the work successfully.

Creative activities in grades should include song writing, making toy instruments, playing a toy instrument, and creating dances to express mood and content.

The field of creative music in high school is embodied in correlating music with school projects--art, drama, English, history, industrial arts, fine arts, and home economics. The operetta, musical play or pageant provides rich opportunities for correlation. The harmony classes, with original compositions, with music for original poems furnished by English classes; the orchestra selecting and playing music suitable

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<sup>32</sup>Mursell and Glenn, op. cit., p. 43.

<sup>33</sup>Will Earhart, The Meaning and Teaching of Music, p. 26. New York: Witmark and Sons, 1935.



activities, organization, and creative work. (Mumford and

Glenn, 1957)

1. Creative activities give the pupils a wide and diversified range of experiences.

2. Creative activities stimulate originality.

3. Creatively persons interested through self-expression.

4. Creative interest appreciation for the work of others.

5. Creative work as a means of developing upon their

development not just to the extent of learning. Teachers are

increasingly inadequately trained in creative work. The

classroom are generally too large for the individual attention

necessary to carry on the work successfully.

Creative activities in grades should include some writing,

drawing, painting, modeling, playing a toy instrument, and creating

spaces to express mood and content.

The field of creative work in high school is embedded in

various subjects with school projects--art, music, English,

history, industrial arts, fine arts, and home economics. The

creative work is often given as a project in the classroom

for completion. The creative classes, with original projects

alone, with some for original work--creative work

classroom; the creative activities and creative work activities

(Mumford and Glenn, 1957, p. 43)

53. Mumford, J. H. The Creative and Teaching of Creative Work, p. 43.  
New York: McGraw-Hill, 1957.

for class plays; the glee clubs and choruses building program music for various school and school club activities; all participate in a program of correlation which has an underlying factor of creative work.

Segregation: If a school's policy or state law segregates negro pupils from white pupils, the same consideration of policy, equipment and facilities should be extended to the negroes as to the whites.

#### E. Provision for Teachers

A successful teacher of public school music is a combination of many qualities, musical and personal. Such personal traits as reliability, animation, cheerfulness, sympathetic understanding, forcefulness, and appreciative attitudes are factors which weigh heavily in the success of a music teacher. This study recognizes the importance of these impersonal qualities but in setting up criteria for evaluation only the professional qualities will be observed.

#### Professional equipment:

1. A broad general background of culture, music, and pedagogy are of prime importance.

2. In 1939 a national survey was made by the Music Teachers National Association<sup>34</sup> regarding the subject of

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<sup>34</sup>Edith Robbins, "Report of the Council of State and Local Associations," Music Teachers National Association, Volume of Proceedings for 1939, pp. 418-420. Pittsburg: 1940.



For class study, the class should be divided into groups to study the various subjects and to report on their findings. This will be a program of correlation which has an underlying factor of creative work.

Recommendation: If a school's policy or state law requires that the pupils have a certain number of hours of physical education, the school should be organized to the policy, equipment and facilities should be arranged to the maximum as to the subject.

#### 5. Provision for Teachers

A successful teacher of health should have a number of ways of teaching, physical and personal. Such personal factors as reliability, neatness, cheerfulness, sympathy, understanding, firmness, and appropriate attitudes are factors which will greatly aid in the success of a health teacher. This study recognizes the importance of these important qualities but in setting up criteria for evaluation only the professional qualities will be observed.

#### Professional Qualities:

1. A broad general background of culture, music, and psychology and of social sciences.

2. In 1933 a national survey was made by the State

Teachers National Association regarding the subject of

Health Education, report of the Council of State and Local Associations, Health Education National Association, Journal of Research in Health Education, 1933.

certification. Its findings show that 75 per cent of the states require certification of public school music teachers. The requirements for certification are not standardized. However, a degree, which is an inevitable by-product of the prestige which has been accorded academic training, is a standard by which musical and academic achievements are evaluated.

Since the music teacher's major preparation is in music, the degree he receives in recognition of his preparation should be a music degree, namely: Bachelor of Music, Bachelor of Music Education; Master of Music, Master of Music Education; Doctor of Philosophy, with a major in music. A master's degree is required of music teachers in many secondary schools and of music supervisors in many city school systems.

An excellent profile of a good teacher is given by Smith, Speer, and Cressman<sup>35</sup> when they say:

Every child has a right to a teacher who is democratic, sympathetic, friendly, enthusiastic and courteous. One who can hold the attention and respect of pupils and parents.

One who is emotionally and physically healthy, to rate and improve his teaching work efficiently with others, for educational and civic progress.

One who has a thorough knowledge of subject matter, child psychology, and educational methods, and is well read in diversified fields.

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<sup>35</sup>George Smith, Samuel Speer, and Robert Cressman, Education and Society, p. 248. New York: The Dryden Press, Inc., 1942.



certification. The following shows that 15 per cent of the states require certification of public school music teachers. The requirements for certification are not standardized. A survey, a survey, which is an inevitable by-product of the practice which has been observed, indicates that a standard by which musical and musical achievement are evaluated.

Since the music teacher's major preparation is in music, the degree he receives in recognition of his preparation should be a music degree, namely, Bachelor of Music, Bachelor of Music Education, Master of Music, Master of Music Education, Doctor of Philosophy, with a major in music. A master's degree is required of music teachers in many secondary schools and of music supervisors in many city school systems. An excellent profile of a good teacher is given by Smith,

Smith and Gossman, when they say:

Every child has a right to a teacher who is happy, creative, sympathetic, friendly, enthusiastic and devoted. One who can hold the attention and respect of pupils and parents.

One who is mentally and physically healthy, in good and improves his teaching work continually with effort, for enrichment and for progress.

One who has a thorough knowledge of subject matter, solid technique, and educational values, and is well read in diversified fields.

George Smith, General Superintendent, and Robert Gossman, Superintendent, New York City Board of Education, 1931.

One who is keenly aware of social forces, problems and needs.

One who expresses himself clearly and effectively and can teach children to work and study efficiently.

These criteria are fundamental characteristics of a good teacher.

Aids for improvement: All school systems should provide means, ways, and incentives for teacher improvement. No finer means of improving teaching technique can be found than that of visitation. The school should allow the music teacher school time to visit other schools in the city.

The supervisor should have frequent teachers' meetings. At the meetings the teachers should feel free to discuss their problems; the teachers' views and supervisor's reaction should be interpreted as impersonal. Many supervisors send out a monthly form letter to all music teachers. In this, general appraisal of the work is given and specific suggestions for improvements.

In-service training program is valuable in consideration of the many grade school teachers who are required to teach their own music and have had little or no preparation for it.

Teachers should be encouraged to attend and participate in city, county and state teachers' meetings. A teacher can gain much by "seeing herself as others see her."

An adequate teachers' library should be maintained in the superintendent's office or the supervisor's office. Its



The aim is to help the teacher to develop his own program and to make it his own.

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The aim is to help the teacher to develop his own program and to make it his own.

Teacher.

The aim is to help the teacher to develop his own program and to make it his own.

The aim is to help the teacher to develop his own program and to make it his own.

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The aim is to help the teacher to develop his own program and to make it his own.

function should be to furnish tools for professional improvement. Current and standard books on music and magazines pertaining to school music should be available in such a library.

#### F. Provisions for Equipment

It is very evident that a good music program will function at its best when it is supported by good equipment. The following items are necessary to carry out an adequate music program.

The general music room should be located where freedom can be enjoyed without fear of annoying other classes. It should have good ventilation, heating, and lighting. The front wall should be equipped with blackboard, lantern screen, bulletin board, and electrical outlet for radio. Space should be allowed in front of room for teacher's desk, piano, and music cabinet. Movable seats should be used in order to carry on rhythmic activities and allow for group divisions in choral work.

The orchestra room should be similar to this room. It should be equipped with music racks, instrument storage room, and lockers.

Individual practice rooms should be equipped with piano and phonograph. These rooms should be constructed and located so that supervision can be maintained easily.

Books: A good textbook should contain songs which





consider range of voices, variety of material, appeal to child.

Supplementary textbooks should be included.

A manual, which carries out adequate suggestions on procedure, should accompany the adopted textbooks.

Orchestra and band instruments: The school should own the lesser known instruments: "A" clarinet, oboe, bassoon, double bass, tuba, tympani, and glockenspiel. The instruments should be of good quality.

Music: Instrumental and vocal music should be of best music quality and selected in view of a wide interest span.

Charts: Charts of key signatures, related note groupings, and instruments of the orchestra pictures should be in elementary school equipment.

Auditorium: A well-equipped auditorium which has adequate stage space and equipment, a grand piano for stage, a small piano for orchestra pit, should be had by all schools.

Song slides: Slides for assembly singing are very valuable. The slides may be purchased or can be made by the school. A projection lantern and screen are needed for the slides.

Phonograph and records: A phonograph and well-chosen records should be available to elementary and high school.

Radio: The Evaluation of School Broadcast Staff at Ohio State University have been working for several years to





discover the objectives of educational broadcasting. They have classified the major objectives as:

1. Functional information.
2. Power of critical thinking and discrimination.
3. Attitudes of appreciation.
4. Interests.
5. Creative expression.
6. Personal social adaptability. Skills and technique.

Several broadcasts of educational interest are offered throughout the school year. The most popular ones are:

The Damrosch Music Appreciation Series

The Standard Oil School of the Air

Maddy's Instrumental Instruction

Manuals, instruction booklets, or pupils' leaflets are obtainable from the National Broadcasting Company, New York City.

Each school should maintain a well-equipped library which should embody the following:

Dictionary of music

Encyclopedia

History of music

Stories of great musicians

Stories of song and song writers

Music magazines





## G. Provisions for Individual Differences

Advances in the field of education made from the late 'nineties down to the present, have placed great emphasis upon the problem of individual differences. Individuals differ in interests, attitudes, abilities, and capacities, and in order to provide the optimum situation for learning and for the welfare of the social group, the school must be organized to provide for a maximum understanding, development, and utilization of these individual differences. Standard music tests to discover differences in capacities and to diagnose needs of the individual are of two classifications: (1) Prognosis tests (sensory, feeling and motor tests) and (2) achievement tests (learning, attitude and skill tests).

Seashore's Measures of Musical Talent seem to be the most useful and practical of the prognostic tests.

These tests were studied exhaustively for eight years in the Eastman School at Rochester. Howard Hanson<sup>36</sup> says:

I wish to state that in my capacity as Director of Eastman School, I have studied the results of the (Seashore) tests and acted upon them from the standpoint of a practical musician. I have become convinced of their efficacy. The tests seem to be most useful to the average teacher in the average school.

The Kwalwasser-Dykema Music Tests measure abilities and talents. These tests are shorter than the Seashore

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<sup>36</sup>Howard Hanson as quoted by Clara McCauley, op. cit., p. 105.





tests. Excellent norms are provided and the administration and rating of the tests is facilitated by blank and scoring stencils that are provided.

The Gildersleeve Achievement Test is a good practical test for measuring what should be done in a classroom. Evaluation by Ruch's criteria shows the test to be high in validity and reliability. It is objective, easy to administer and to score.<sup>37</sup>

There is great utility in the use of prognosis tests for measure of musical talent and in achievement tests for measuring accomplishments.

Thorndike says:<sup>38</sup> "The teacher who has not learned by ordinary experience that each child is to some extent a separate problem demanding for his best interest an educational theory and practice to fit him should learn it once for all from psychology theory."

The needs of the individual can be best met when some system of segregation is set up. A plan which recognizes levels of talent should be arranged, that will provide instruction in keeping with the capacities of each.

One of the current philosophies of music education is

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<sup>37</sup>McCauley, op. cit., p. 27.

<sup>38</sup>E. L. Thorndike, Individuality, pp. 50-51. Boston: Houghton Mifflin Company, 1911.



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...the ... is ...  
...the ... are ...

The ... is a good practice

...the ... is a ...  
...the ... is ...  
...the ... is ...

...

There is ... in the ...  
...the ... is ...  
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epitomized in the slogan: "Music for Every Child, Every Child for Music." William Larson<sup>39</sup> believes a more significant and meaningful Slogan would be: "Music for Every Child, Every Child for Music to the degree which his talent warrants."

Standard musical tests, rightly administered, show decided individual differences in music; and we, as music educators, must meet the challenge of the differences by providing suitable instruction for various music levels. Musical tests, such as have been described here, reveal innate musical ability; foretell the probable musical development of a child better than would be possible without them. They segregate abilities of individuals within a group; they diagnose musical weaknesses; they are reliable because standardized; they provide basis for homogeneous grouping and indicate definite direction in making a choice of musical activity.

Musical educators have turned to testing programs to discover individual differences in music, and have taken care of these differences by providing many avenues of experience through special classes, special activities, enriched curriculum, homogeneous grouping, and elective courses.

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<sup>39</sup>William Larson, "The Influence of the Study of Musical Talent or Trends in Music Education," Music Supervisor's National Conference, Twenty-Seventh Year, p. 228. Chicago: Music Supervisors National Conference, 1934.





### H. Provision for Public Relationship

No factor is as important in establishing constructive relationships with the community as an understanding on the part of the community of the effectiveness of its educational units.<sup>40</sup>

The vitality and effectiveness of the music learned in school may be judged some by the extent to which it lifts the level of discrimination in the community.

Through public performances by the pupils, parents generally have come to recognize music not only as a cultural subject but as a medium for leadership, self-confidence, and poise.

Edgar B. Gordon<sup>41</sup> says:

People interested in musical education have no more important task than that of adjusting their thinking to newer social conceptions, particularly to the devising of ways and means for making music function more generally in the life of the common man. The musical measure of a community is not determined by the number of concerts and artist's recitals it can support, but rather by the degree to which music permeated the life of the whole people.

The school music program of chorus work, glee clubs, bands, orchestras, and ensembles should be carried into community life through concerts, civic club programs,

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<sup>40</sup>Smith and Tyler, op. cit., p. 12.

<sup>41</sup>Edgar B. Gordon, "A Program of Music Activities Outside School," National Society for Study of Education, Thirty-Fifth Yearbook, p. 194. Bloomington, Illinois: Public School Publishing Company, 1936.





pageantry, organized community activities, and radio programs.

Laura Bryant,<sup>42</sup> director of music in Ithaca, New York says:

Music has become a recognized essential part of life of the community as a whole, of every family and individuals separately. If looking backward we can see this with all the handicaps of the past, what can't we see looking forward, for the potency of the results of a balanced program in the community.

Community efforts and interests have made the American schools what they are today. Wilson<sup>43</sup> says:

As common needs, common interests, common religion, and common purposes developed among groups of people the common school was created. Although today the state may hold certain controls over the common school, it is to the community that the school owes its primary allegiance.

The surest way to gain support for musical activities is to have organizations that are well disciplined. As parents and townspeople hear orchestras, bands and choruses that are fine performing organizations, they become proud of the musical achievement of their school and their children.

## I. Summary

This chapter has dealt with the main factors contributing to a balanced program of school music. These factors which form a "yardstick criteria" reveal:

1. A philosophy of education should be a basic and

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<sup>42</sup>Laura Bryant, "A Balanced Musical Program and Its Results in the Community," Music Educators National Conference, Twenty-Second Year, p. 240. Ithaca, New York: 1929.

<sup>43</sup>Harry Wilson, op. cit., pp. 337-342.





inclusive theory which is comprehensive in its outlook, practicable in its provisions and satisfying to its adherents. Such a philosophy should conceive the part music plays in ministering to intellectual and emotional needs.

2. Objectives should be means to an end in developing an integrated personality. Music objectives should be goals of development through self-expression of worth while habits, attitudes, and skills.

3. The curriculum should be as broad and rich as time and the learner's ability permit. A music program should challenge the creative and appreciative capacities and abilities of all pupils.

4. There should be a competent supervision of instruction and other services through a staff with supervisory capacity and social vision.

This staff should supervise and promote a music education program which functions in relation to the entire curriculum to which it has the dual role of enriching, broadening and deepening social understanding, and contributing to the development of creative art.

5. Instruction should be given by teachers who are competent and well prepared. Teachers should be provided with ways and means of professional improvement such as: Teachers' libraries; training programs; visiting days; teachers' meetings





and other aids offered by the music supervisor.

6. An excellent, well-equipped school plant makes an important contribution to the welfare of the pupils. Such a plant should be useful, healthful, and comfortable.

7. Provision should be made for individual differences and each pupil should be trained according to his individual capacity and needs. Standard music tests, such as the Seashore Measures of Musical Talent, Kwalwasser-Dykema Music Tests, Gildersleeve Achievement Test, should be used in a school music program to determine innate musical ability, music levels in groups, and music achievement and development.

8. Music activities of the school should be shared with the public to weld a bond of mutual benefit and stimulate co-operative relationship.

9. Music should be provided.

Phoenix has a population of 83,177 people. It is the center of a metropolitan area which has 140,350 inhabitants. It is not a "farm town" but a "farm metropolis" because it is the heart of the eighth largest agriculture zone in the United States.

The educational system includes thirty-two private and public grade schools, four high schools, and a junior college.

Dr. G. Perkins, Arizona Highways, Vol. XII, No. 6, p. 2  
Phoenix, Arizona: 1943.





CHAPTER IV  
STATUS OF MUSIC INSTRUCTION IN  
THE PHOENIX PUBLIC SCHOOLS

Phoenix, the capital city of Arizona and the county seat of Maricopa, is the largest city between El Paso, Texas, Denver, Colorado, and Los Angeles, California. It lies in the center of the Salt River Valley, one of the world's outstanding reclamation projects. Blessed with an incomparable climate, Phoenix has become one of the great winter resort cities of America, and its visitors have brought to it the cosmopolitan charm of the cultural flavor that is continental and national rather than provincial.<sup>1</sup>

Phoenix has a population of 83,107 people. It is the center of a metropolitan area which has 146,850 inhabitants. It is not a "Farm Town" but a "Farm Metropolis" because it is the heart of the eighth richest agriculture area in the United States.

Its educational system embodies thirty-two private and public grade schools, four high schools, and a junior college.

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<sup>1</sup>R. C. Perkins, Arizona Highways, Vol. XIX, No. 8, p. 5. Phoenix, Arizona: 1943.





Happily the inroads of industrial civilization have not crowded out the spaciousness of the city. It is a place of homes, churches, and schools which grew out of a boisterous frontier. It embraces a group of people representative of their modern America, and proud of their western heritage.

Phoenix is a young city and a vigorous city, a tolerant and a liberal city as befits a city deep in the heart of America's West. Roger Babson<sup>2</sup> rightfully named it "The Gold Spot of America."

#### A. Philosophy of Education

Phoenix city grade schools: It is a bit difficult to describe the philosophical aspect of this system because no definite policy has ever been defined. In a personal interview with the superintendent of city schools, the writer was told that when he (the superintendent) was given that position thirty-five years ago, he was instructed by his school board to: "Keep the schools progressive, but to remember there was great virtue in the 3 R's." This superintendent, who will retire at the close of this coming school year, has been very opposed to the so-called progressive program, which he has seen enforced in one of our large neighboring states. He claims that children entering the Arizona schools

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<sup>2</sup>Roger Babson as quoted by Forrest Douchette, The Arizona Yearbook, p. 241. Phoenix: 1930.





from that state are usually put back one full grade. He says that being "Indians," "Cowboys," "Russians," or "Orientals" may be meeting the child's level in entertainment but is not building educational levels in reading, writing, and arithmetic.

There is ample evidence, however, that an unwritten philosophy is engendered in the Phoenix system. All children of many races and different creeds are given equal opportunities in it. Democracy is at work.

Since no definite or concrete philosophy has been set up for the entire system, each supervisor (lower grade, intermediate grade, upper grade, music, and physical education) has set up a philosophy for his own department. Philosophy for the music program is:

School music should give children a relish for good music that is not satisfied when classes and school days are over, but which prompts the continued participation and contact with the art as something indispensable to the full enjoyment of life.

The function of school music is to cause the rank and file of our boys and girls to maintain, if possible to increase the interest which they felt when they heard and took part in music; and to give them suitable opportunities for growing constantly more appreciative and more intelligent when listening to good renditions of standard music. It should also fit them to take such part in the rendition of good music as their varied capacities and inclinations may make possible and desirable.<sup>3</sup>

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<sup>3</sup>Karl Gehrken, as quoted in Arizona State Course of Study, Music Bulletin No. 2, p. 5. Phoenix: State Department of Education, 1933.





Phoenix high schools: This school system has set up a very definite educational philosophy.<sup>4</sup> It does not break down into component parts because the entire school functions as a whole with each subject contributing to that whole.

The philosophy is set up and defined in the following statements:

1. Secondary education should be an important factor in helping young people become personally successful and socially valuable.
2. The democratic ideal and the scientific attitude are highly desirable both as aims and as methods in the educative process.
3. The secondary school should cooperate with all community agencies that help young people attain the goals the school is seeking.
4. The secondary school should supplement home and other agencies in providing guidance. The amount of guidance will vary with different individuals depending on how much is done by the home and other agencies.
5. The secondary school should provide a varied program to serve the varying needs of the pupils. Pupil participation in decisions and in directing should be as much as they can successfully assume.
6. Teachers should individualize their attitude toward pupils and provide, as far as possible, for their varying needs and abilities. A cordial relationship should be maintained with each pupil if at all possible.
7. Curricular offerings should not be allowed to become static, but continuously revised in light of new knowledge and changing needs.
8. The school should not indoctrinate, but should

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<sup>4</sup>Mimeographed statement filed in Superintendent Montgomery's private office, in Phoenix Union High School, Phoenix, Arizona.





train for the ability to get the facts, see as many sides as possible and make intelligent decisions.

9. Secondary education should be free to all young people of the area served. It should be open to all who are capable of profiting, except those problem cases that throw too great a strain upon the school.

10. The major support should come from the State, with additional support and control from the local community. The federal government should assist on an equalization basis.

11. The staff should be selected on the basis of qualifications only, and provisions made for improvement in service.

12. Professional decisions should be made by the professional staff and general policies by the board of control on recommendation of the staff.

The following material<sup>5</sup> has been designed to evaluate various aspects of educational philosophies for secondary schools. The items underlined are evaluations made by Superintendent E. W. Montgomery relative to the philosophy of Phoenix High Schools.

1. The type of political organization most desirable for society is one in which: the determination of policies is entrusted to specially trained personnel chosen by general election.

2. The social organization most desirable is one in which: all individuals of the dominant racial or nationality group have equal social position regardless of economic, cultural, or intellectual qualifications.

3. In a democracy free secondary education should be provided for: all adolescents who are not mentally or physically defective to such an extent that they cannot

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<sup>5</sup>Evaluative Criteria--Cooperative Study for Secondary School Standards, pp. 8-13. New York: American Book Company, 1940.



Under the new system, the Government will be able to control the flow of information and to prevent the spread of false information.

It is necessary to ensure that the Government is able to control the flow of information and to prevent the spread of false information.

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be educated with normal children.

4. In a democracy the school should place most emphasis upon: helping to make adjustments to meet changing conditions.

5. In a democracy the financial support of secondary education is: the responsibility of the state to a major degree.

6. Education is an enterprise involving many community agencies. As the chief institution developed by society for education, the school should: welcome suggestions from and opportunities for cooperation with community agencies in the interests of a better educational program for the community.

7. The most desirable theory with respect to individual differences among the pupils requires that: the secondary school attempt to discover only the most conspicuous differences among pupils and provide development of the traits involved.

8. Pupils should: have some part in determining the content and activities which constitute their school experiences.

9. The offerings of the secondary school should: be organized in terms of conventional subject classification with definitely planned correlation of subjects so as to insure consideration of the total experiences of each pupil.

10. The educational program should: be concerned primarily with selected experiences which pupils find interesting but whose major value is in adult life.

11. The responsibility of the secondary school for assisting in the development of well-rounded pupil personality requires: exploration of the pupil's abilities together with social integration and some differentiation.

12. The principal and teachers of a secondary school should: encourage pupil activities to supplement the curriculum and make definite provision for sympathetic supervision to insure desirable outcome.

13. Within the classroom the teacher should: treat each pupil as an individual and assist him in achieving the maximum development of which he is capable in a given field.



be adjusted with regard to the

4. It is a necessary condition that the school should place equal emphasis on the physical and mental development of the child.

5. In a democracy the financial support of secondary education is the responsibility of the state as a nation.

6. Education is an essential part of the life of the individual and the community. It is a process of continuous growth and development. It is a process of learning to live with others and to contribute to the welfare of the community.

7. The most desirable form of education is that which is based on the individual's interests and abilities. It is a process of learning to live with others and to contribute to the welfare of the community.

8. Public schools have a duty to provide for the physical, mental, and moral development of the child.

9. The objectives of the secondary school should be to prepare the student for the life of the community. It is a process of learning to live with others and to contribute to the welfare of the community.

10. The educational program should be comprehensive and should include the physical, mental, and moral development of the child.

11. The responsibility of the secondary school is to prepare the student for the life of the community. It is a process of learning to live with others and to contribute to the welfare of the community.

12. The principal and teachers of a secondary school should be selected on the basis of their qualifications and experience. They should be given the authority and responsibility to carry out their duties.

13. Within the framework of the national policy, the school should be free to develop its own program of study and to select its own methods of instruction.

14. Participation in the program of a secondary school should: result in development of generalizations, appreciations, attitudes, and ideals in addition to the acquisition of knowledge, habits, and skills.

15. The efficiency of the instructional program is promoted best by: a type of supervision in which programs and procedures are determined cooperatively; the supervisory head serves chiefly as an expert adviser and guide.

### B. Objectives

Phoenix city grade schools: As was the case with a statement of philosophy, no objectives have been defined originally by this system. The music supervisor has accepted the general objectives which are in the State Course of Study.<sup>6</sup> They are:

1. To make singing a permanent means of enjoyment, by giving every child the use of his singing, individually and collectively, as a means of self-expression.

2. To develop ideals of beauty of tone and intonation, the ability to discriminate between artistically pleasant and unpleasant tones and combination of tones, and a preference for the good rather than the bad, in listening and in performance.

3. To give children a singing repertoire (preferably from memory) of those folk and national songs which are most often sung where those songs within their ability to sing which are often sung on concert and higher types of radio programs.

4. To cultivate the power of sensitive aural attention.

5. To provide for interested and qualified pupils to secure instrumental instruction, thus giving them means of self-expression through music.

6. To give children a listening repertoire of the vocal and instrumental compositions, which have stood the

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<sup>6</sup> Arizona State Course of Study, pp. 6-7.





test of critical evaluation, together with such information concerning the composition and the composers as will aid the pupil with greatest enjoyment and understanding.

7. To develop an ever increasing power in vocal and instrumental reading of music (1) through the building of fundamental ear and eye, tonal and rhythmic vocabularies and (2) through a study of the technical and theoretical aspects of music.

Phoenix high schools: The objectives for the high school system are:

1. Transmit the accumulation of knowledge.
2. Help the pupil to understand his world.
3. Help the pupil to feel that he is successfully attaining adult status.
4. Help him resolve conflicts and attain a better integrated personality.
5. Assist in social adjustment and satisfactory relations with the opposite sex.
6. Promote democratic way of doing things.
7. Develop leaders.
8. Give vocational training and information.
9. Promote health and health habits.
10. Develop habits of reliability and punctuality.
11. Respect for reasonable authority.
12. Develop the attitude of honor and of consideration of how one's acts affect others.
13. Develop wide interests for leisure time pursuits.
14. Promote friendliness and cooperation in the staff.

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<sup>7</sup>Mimeographed statement filed in Superintendent E. W. Montgomery's private office.





Phoenix Union High Schools' objectives are stepping stones in the direction of a fuller realization of democratic living. They recognize and care for:

1. Self realization
2. Economic efficiency
3. Human relationship
4. Civic responsibility
5. Defense of home, community, and country

#### C. The Program Content: Grade Schools

Singing: A well-defined music instructional program is set up in the grades. The first grade is taught to sing rote songs in a light and pleasing tone quality. From this is developed sight singing by the rote to note process. The note work is enlarged to interpret music notation and to sing at sight diatonic progressions, intervals, chromatic figures, and songs in minor keys. By the end of the sixth grade, many beautiful unison, two- and three-part songs have been mastered. Note reading songs are continued through the seventh and eighth grades. Parts are assigned with great care. Boys with changed voices are given reading work in bass clef.

In the song-singing period the child is not only taught songs, but is taught how to sing the songs. He is taught tone production, good tone quality, intonation, diction, expression, phrasing and breathing, attack and release.





When part work is taken up in grade four all voices sing interchangeably on alto and soprano. If some voices have difficulty with high soprano they are assigned to the alto part. The classes are always divided irrespective of ability, placing strong and weak on both parts.

In grades seven and eight careful testing is made frequently. Each student is tested in the following manner. Girls sing the ascending scale of G, starting on second line of treble clef. If the upper tones to F sharp or G are free and clear the girl is classified as soprano. If not, the girl sings the descending scale of G starting on second line of treble clef. If the lower tones to B or A are full the girl is classified as alto. If upper and lower tones are weak, but the middle voice is full, the girl is assigned to middle part.

Boys are asked to sing the ascending A major scale starting on A below middle C. If the upper tones to F sharp or G sharp are free, without strain, the boy is classified as tenor.

Bass voices are tested by singing the descending scale of A starting on fifth line of bass clef. If the lower tones to C sharp or B are substantial the voice is classified as bass.

Unchanged boys' voices are tested the same as girls' voices.

Rhythm: Rhythm is introduced and developed through





identification and application of note values, corresponding rests and interpretation of the more complicated rhythms.

Rhythm is taught by rote. This rote experience is transferred to note figures on board. The figures are explained in accordance with mathematical values. Board drills and flash card drills supplement the work.

Rhythmic activities: Only one school out of the nineteen attempts rhythmic activities connected with singing. The special music teacher has done this with her principal's approval. This work is not checked by the music supervisor nor has any opinion been expressed by the supervisor concerning the promotion of the work by this teacher. This teacher has developed a rhythmic program through rhythmic actions, such as skipping, clapping, marching, running, and through expression by body movements.

Appreciation: No outlined appreciation work is done in the grade schools. This work is left entirely to the teacher in charge, no outlines are provided, no check is ever made to see if it is functioning. Five schools listened to the Damrosch radio programs; one school listened to the Standard Oil broadcast. Only one school prepared the students for these programs.

Instrumental work: Class instruction is given in violin, piano, wood-wind and brass instruments. This instruction is available to students from fourth grade through eighth grade.





The general aim is to develop technique, give skill in sight reading, foster appreciation for and understanding of good music and musical performance. These classes meet for 45 minutes, once a week. They average from eight to twelve students. The wood-wind and brass classes are "segregated"--only one instrument is taught in a class.

Five of the nineteen schools have orchestras. These orchestras, under the leadership of wood-wind and brass instructors, meet for a 30 minute period once a week during school hours. They average twenty players. The best players are selected from these five school orchestras to form an All City Orchestra. The average membership in this is around forty-five. This All City Orchestra rehearses in one of the school auditoriums for an hour each week (30 minutes of this time being before school and 30 minutes of school time). Practically no work is done with small ensembles.

Glee club activity: Out of the nineteen schools, there are five girls' glee clubs, two boys' glee clubs, and one mixed glee club. These average between twenty-five and thirty-five members.

The glee clubs and orchestras appear on assembly programs, on civic programs, in concert work, operettas, Parent-Teacher Association programs, and radio programs. Each organization averages five appearances a year. The schools never combine in program activities.





Assembly singing: Only one school has assembly singing. This school makes its own song slides and owns its projection machine. Folk songs, patriotic songs, "old favorites," and the better popular songs are used. Grades five through eight participate in the assembly singing program in this one building.

#### D. Program Content: High Schools

The high schools' music teachers have endeavored at all times to foster an inspirational program. Drawing students from the grade schools and from ten rural schools requires program adjustment to meet the pupils' needs, interests, and abilities. Much of the singing can be done as "word reading," but if that fails, the song is taught by rote. If a note-reading skill has not been acquired by high school time, it is too late then to acquire it.

The primary aim is to sing with ease and have tones that are free, flexible, steady, resonant, and sympathetic at all times. Emphasis is placed on correct intonation, correct rhythmic feeling, correct pronunciation, and clear enunciation. Ability to sing phrases and control breath is given special emphasis in "warming up exercises" at the beginning of each vocal period.

The music is selected to care for the pupils' enjoyment, interest, and musical growth, and also in terms of the year's





musical activities. Such a program includes sacred, classical, and secular music.

Courses: Twenty-two different courses are offered in the curriculum, and all but ten are college entrance courses. One of the twenty-two courses is a "Music Course." This course does not prepare for college. It is designed for those who wish to continue their music education under private instruction while attending high school. Because it does not prepare for college or direct vocational work, only eight students out of 5,349 elected the course this past year.

Units of work: The State Board of Education<sup>8</sup> requires sixteen solid units and two non-solid units for graduation from high school. A solid unit of work being defined as a year's work in a class which meets for 50 minutes a day and requires 40 minutes a day outside preparation.

Music, physical training, and military training are considered as non-solid units. These classes meet for 50 minutes a day and require no outside preparation. One half a credit is given for a year's work.

Glee clubs: The Phoenix High Schools place the students who elect vocal work in a glee club. The students usually have a year's training in this organization before being selected for an advanced choral unit. However, there is no

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<sup>8</sup>As quoted in Curricula Bulletin of Phoenix Union High School. Compiled by Director of Research.





ruling as to this; the matter is left to the teacher in charge. The glee clubs are segregated as to "all boys" or "all girls."

Voices are tested and classified. The aim of glee clubs is to enrich the lives of boys and girls through the enjoyment of good choral literature. If there is not enough evidence of adequate sight-reading ability, the songs are learned by rote. However, with the city grades carrying note reading through the eighth grade, and with the good programs of music found in most of our rural schools, the sight-reading level is quite good. Many students who do not elect music in their freshman year, but take it later, say they did not elect it because they hated note reading. The high school music teachers feel that note reading is definitely a grade school activity and it is not stressed in any way in high school.

A cappella choir: Phoenix High School has an a cappella choir of ninety girls who have been selected for the organization. Three-fourths of their work is unaccompanied. However, some is done with accompaniment. This gives the students a broader experience in choral literature.

Unaccompanied singing is the pure means for vocal expression; with no distractions, such as accompaniment, the elements of tonality, harmony, and dynamics are given full emphasis.





Oratorio Society: One of the advanced girls' glee clubs and one of the advanced boys' glee clubs combine after school hours in a mixed choral group. This group of over one hundred singers gives a standard oratorio each year. The solo parts are taken by professional singers of the city. This group is accompanied by piano and Hammond organ.

Band: The high school bands are part of the R.O.T.C. unit. The directors of the bands of the two high schools have agreed upon a unified program. Each band stresses:

1. Intonation.
2. Tone quality.
3. Interpretation which considers tonal balance, percussion, phrasing and expression.
4. General effect which embodies technique, good tone, musical taste, and judgment.

The bands work under a "challenge system." Any player who feels he can fill a more advanced chair has the privilege of challenging the holder for it. The teacher selects some phase of work and each plays it individually before the class and teacher. The final decision is given by the teacher. This democratic procedure extends equal rights to all and keeps the interested pupil working at maximum ability.

The advanced boys' band and one all girls' band are marching units as well as concert units. Drum majors are in





charge of the bands on the march. Marching rehearsals take place twice a week for a full 55 minute period.

Orchestras: The high school orchestras in both schools aim to stimulate a study of instruments, develop a better program of music education, and provide increased opportunities for participation in music.

Ensembles: A very limited number of vocal or instrumental ensembles is found in the high schools. This is due to limited time, heavy schedules, and lack of practice rooms.

Appreciation: The high school music teachers realize the very first approach to a new piece of music should be an effort to discover its beauties and expressive qualities and not a mere mechanical procedure to which later it is hoped something of life and beauty may be added.

Music appreciation as a study subject is offered in the high schools every second year, the alternate being harmony. No textbook is used. The teacher analyses and presents to the class by means of dictation, mimeographed materials, radio and victrola, the ground work for intelligent appreciation.

Harmony: This course is offered to give especially interested and talented pupils an opportunity to study the more specialized branches of music. The textbook is Approach to Harmony by Osborne McConathy and Maude Howes. Emphasis is placed upon the enjoyment of hearing the chords and their



there at the time of the census. The census was taken in 1930 and the results were published in 1932.

Conclusion: The high school curriculum in this school is not adequate to meet the needs of the community, having a poor program of music education, and giving inadequate opportunity for participation in music.

Recommendation: A very limited number of vocal or instrumental ensembles is found in the high schools. This is due to limited time, heavy schedules, and lack of musical talent.

Appreciation: The high school music teachers realize the very great importance to a new phase of music should be an effort to discover the best and expressive materials and not a mere mechanical procedure to which later it is hoped something of life and beauty may be added.

While appreciation as a study subject is offered in the high schools every second year, the materials being primary in nature is used. The teacher analyzes and presents in the class by means of illustration, abstracted materials, radio and records. The general work for individual appreciation.

Harmony: This course is offered to give especially interested and talented pupils an opportunity to study the more specialized branches of music. The textbook is Harmony by Joseph Horowitz and Edgar Jones. The course is based upon the enjoyment of reading the music and their

impressions, as well as seeing them written on the staff. The teachers endeavor to present the work in such a manner that it may give added pleasure to the art of hearing, and function in the students actual musical experience.

Applied music: Applied music is offered as a credit subject in the high schools. Work is done outside through private, accredited music teachers. This work is controlled by a definite course of study, set up and defined by the high school administration. The work is tested by the high school each semester and credit granted or denied according to the work presented. Very little interest is shown in this work as only three students are taking it in one high school and five in the other. This lack of interest is likely due to the fact that in order to receive credit for applied music, the student must elect the Music Course. This course is not a college entrance course.

Activities in the high schools: The activities of the music department are many and varied.

The bands give concerts, play for school assemblies, play for athletic events, for Rodeo parade, for Masque of the Yellow Moon Pageant, for Allied Arts Indoor Program, for Federal inspection and reviews, for State Fair, for civic and community programs, and assist the local military units in parades and entertainments.



importance, as well as feeling that written on the staff. The  
 tendency, however, to present the work in such a manner that  
 it was given added pleasure to the art of reading, and familiar  
 in the student's own mind.

Applied music: Applied music is offered as a special sub-  
 ject in the high schools. Work is done outside of school hours,  
 and, scattered music teachers. This work is controlled by  
 a definite course of study, and is followed by the study  
 of composition. The work is tested by the high school  
 each semester and credit granted or denied according to the  
 work presented. Very little interest is shown in this work as  
 only three students are taking it in one high school and five  
 in the other. This lack of interest is likely due to the  
 fact that in order to receive credit for applied music, the  
 student must also take the High School. This course is not a  
 college entrance course.

#### Activities in the high schools: The activities of the

music department are many and varied.  
 The girls give concerts, play for school assemblies, sing  
 for athletic events, for Homeo parties, for members of the Y.M.C.A.  
 from foreign, for Allied Arts Labor Program, for National In-  
 dependent and Veterans, for Peace Rally, for state and community  
 programs, and assist the local military units in parades and  
 entertainments.

The Oratorio Society presents a standard oratorio each year. They invite local artists to assist in solo parts. This organization has been heard over N B C's national network three times. The girls' a cappella choir gives an annual concert and are guests on the Desert Sunrise Service. Both groups give civic club programs, assembly programs, P.T.A. programs, participate in Christmas pageant, in Masque of the Yellow Moon Pageant, Music Week programs, church programs, Allied Arts Show, radio broadcasts, and Students Talent program.

The orchestras furnish music for the junior and senior class plays, give annual concerts, play for assembly programs, Masque of the Yellow Moon Pageant, and civic and community affairs.

Members of the organ class appear on assemblies, provide music for various school and club activities and assist in church organ work.

The applied music students present an annual spring concert.

Table I indicates the high school activities for the year 1943-44. Music ranked high in numbers participating.

Assembly singing is quite limited in the high schools. During the football season the school songs are quite prominent in the assembly programs. After that season is over, the assembly singing narrows to an occasional patriotic song.





Table I

## Summary of Phoenix Union High School's Activities

1943-44

Activity	Number	Participation
Athletic games and meets.....	231	5,606
Athletic practice sessions and intra-murals.....	696	17,735
Girls athletics and after-school practice.....	260	23,500
Plays and <u>Concerts</u> .....	10	1,070
<u>Music programs</u> (night and community)...	87	2,431
<u>Music programs</u> (practice sessions).....	290	10,800
<u>Community parades</u> .....	17	2,450
<u>Radio broadcasts</u> .....	58	247
<u>Assembly programs</u> .....	86	1,820
Grammar school receptions.....	18	2,300
Dinners and luncheons.....	36	3,280
Cotton picking excursions.....	11	1,070
State conventions (Girls' League--student government, etc.).....	6	696
Rifle team matches.....	180	1,730
Miscellaneous (Fashion Show, Military Night, etc.).....	22	4,950
Model airplane building.....	35	150
Summer dances.....	13	3,450
Club meetings.....	647	13,280
Parties.....	118	3,880
Picnics.....	43	1,360
Dances (night).....	44	13,500
Total.....	3,010	114,255

## E. Grammar School Organization

The grammar grades are the fundamental basis of any school system. In Phoenix proper this work is done by the Phoenix Public Schools, a system of nineteen units, offering training from kindergarten through the eighth grade. The largest unit





in the system has an enrollment of twelve hundred students trained by thirty-four teachers and the smallest unit, two hundred children trained by eight teachers, their combined enrollment totalling thirteen thousand students, taught by three hundred carefully chosen teachers. These teachers all have bachelor's degrees and many of the principals and supervisors have master's degrees.

Line of authority: The Phoenix grade system has a definite, clear-cut line of authority. The City School Board is made up of three prominent business men. This board appoints the superintendent and school personnel; supervisors for different phases of the work supervise their particular subject in each of the nineteen buildings. Each building is under the supervision of a principal.

The music supervisor defines the music program for the school system, supervises it, and assumes responsibility for the status of the program. The supervisor visits each school once in six weeks. In the lower grades where the grade teacher teaches her own music, the supervisor does the teaching during her visit. As the schools are platooned above the sixth grade, the special music teacher teaches part of the time, during the supervisor's visit, and the supervisor takes over the remaining time to introduce the next unit of work.

Table II indicates the line of authority for the Phoenix grade system.

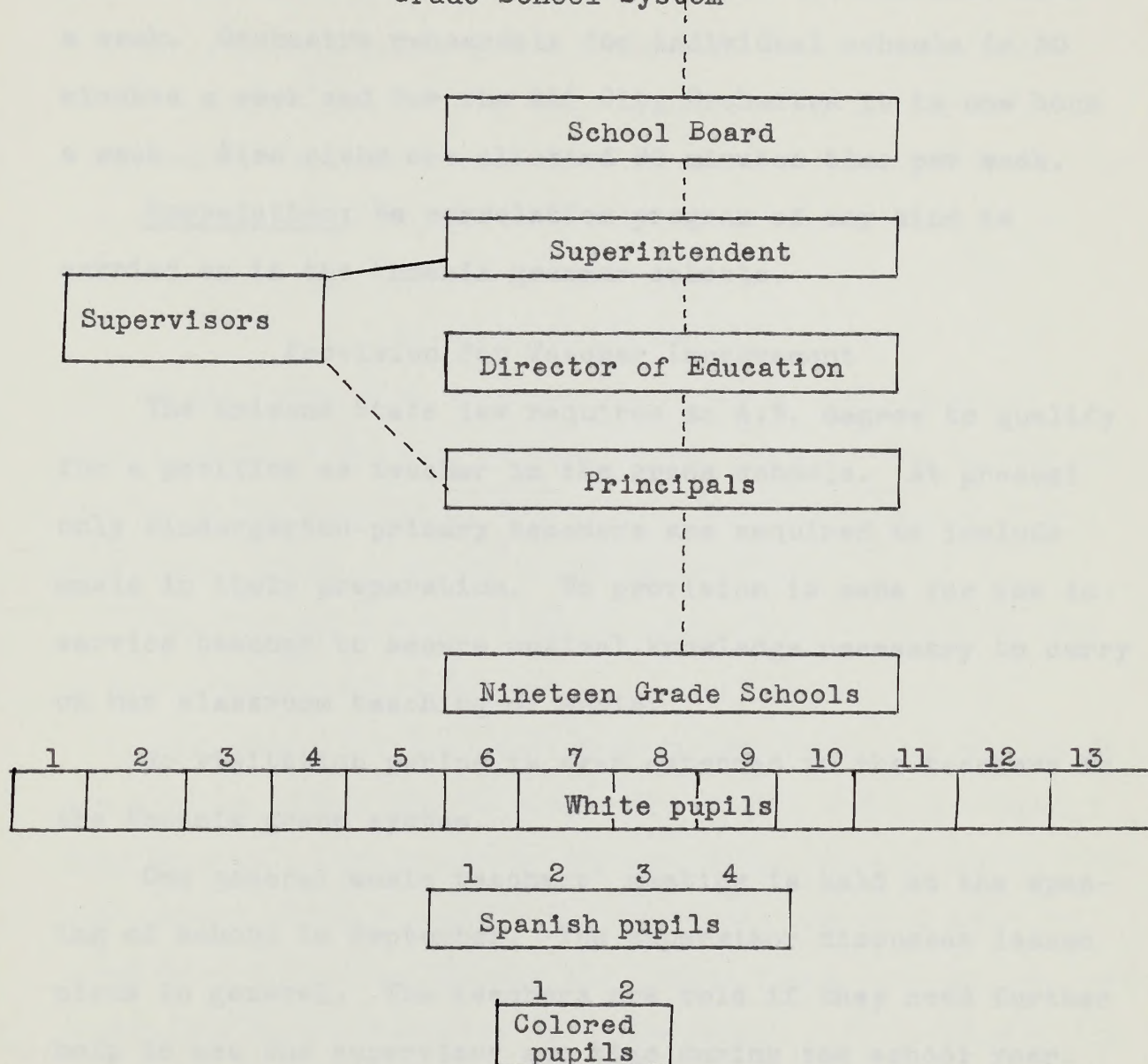




Table II

## Line of Authority for Phoenix City

## Grade School System



13 schools for white pupils  
 4 schools for Spanish pupils  
 2 schools for colored pupils





Time allotment: The regular music classes meet for 20 minutes, five days a week. Class instruction in violin, piano, and orchestral instruments is allotted one half hour a week. Orchestra rehearsals for individual schools is 30 minutes a week and for the All City Orchestra it is one hour a week. Glee clubs are allotted 90 minutes time per week.

Correlation: No correlation program of any kind is carried on in the Phoenix grammar schools.

#### Provision for Teacher Improvement

The Arizona State law requires an A.B. degree to qualify for a position as teacher in the grade schools. At present only kindergarten-primary teachers are required to include music in their preparation. No provision is made for the in-service teacher to secure musical knowledge necessary to carry on her classroom teaching of music.

No visitation period is ever extended to the teachers in the Phoenix grade system.

One general music teachers' meeting is held at the opening of school in September. The supervisor discusses lesson plans in general. The teachers are told if they need further help to see the supervisor any time during the school year. No other meetings are held. No means is provided whereby the teacher has a check on her own work.

The State teachers' meeting is usually held in Phoenix. All schools are closed at this time to permit teachers to





attend the general meetings and the departmental meetings. The music educators of the state assemble at that time and hold a meeting which embodies round-table discussions and demonstrations of the various phases of public school music.

No central library is maintained for the teachers. The City School Superintendent has a small educational library in his office. He says the teachers rarely, if ever, use the books.

#### Provision for Equipment

Music room: Each building has a music room equipped with a piano, victrola, records, desk, chairs, and blackboard. Charts of key signatures and related note groupings are in each lower grade room and in the music room.

Auditorium: A well-equipped auditorium is found in each of the nineteen grade units.

Textbooks: The Ginn and Company The World of Music Series are used in grades one through six. Silver Burdett's Bronze Book is used in grade seven and the Silver Book in grade eight. The manuals which accompany the textbooks are used only for occasional reference because the lesson plans made by the music supervisor do not coincide with the manual. No supplementary material is provided for.

Orchestra supplies: The school system does not provide instruments; the children must buy their own.

Music racks are in each building.





The orchestras use Willis Grade School Orchestra Series, Jenkins Beginners Book, The Church-Dykema Modern Orchestra Training Series. Supplementary music material is provided.

Violin classes: The violin classes use Class Methods for Violin I and II, by Albert Mitchell (published by Oliver Ditson, New York, 1935). Each student provides his own book.

Instrumental classes: The instrumental classes use The Lockhart Orchestra-Class Method (published by M. Witmark and Sons, New York, 1938). Students in these classes furnish their own books.

Piano classes: The piano classes use the Bernice Frost books. Keyboard charts are provided by the school and the students furnish their books. No supplementary material is provided. The teacher in charge has mounted pieces from The Etude. These are used by different students in the various buildings.

Radios: The school system does not own or provide radios. The special music teacher provides a portable radio if and when one is used.

#### Provision for Individual Differences

A very elaborate testing program to determine individual differences was put into the public school program last year. Twenty thousand dollars was set aside for this work. A psychiatrist and psychologist, assisted by five guidance





teachers, administered an "all city testing program," for academic work. No music testing has ever been done in this system except for the testing of voices which is done by the teachers or music supervisor.

No provision is made for homogeneous grouping in music. All grades in all schools are given the same music tasks and the same outline.

#### Provision for Public Relationships

From the class the children take music into their homes, churches, and social surroundings. Their music is carried directly to the community in concerts, civic club programs, radio broadcasts, pageants, operettas, and P.T.A. programs.

#### F. High School Organization

The Phoenix Union High School system was organized in 1895. In the first forty-five years of its existence the school grew from one room to an educational plant covering over eight city blocks, with buildings valued at two and a quarter million dollars. In 1939, overcrowded conditions demanded a new building program. A two million dollar bond issue was authorized. This bond issue was supplemented by a Federal grant and was approved by property owners. With this amount two campuses were laid out approximately twelve blocks East and West on Thomas Road and an ultra-modern gymnasium built on the original campus. This gymnasium built under





W.P.A. has the second largest Lamella roof in America, and gives an unobstructed floor space one hundred by one hundred forty feet.

When the new plant was completed the high school was divided and one group went to the thirty acre campus on East Thomas Road which is called North Phoenix High.

The Colored School on a separate campus was erected in 1926 and has shared the rapid growth of all the other departments of Phoenix Union High Schools.

These three high schools last year gave instruction to 5,792 students in twenty-two carefully organized courses.

The teachers in Phoenix High Schools are a cosmopolitan group, coming in here from almost every large school in the nation. In 1943, 75 per cent of the faculty had master's degrees.

Rating: When North Phoenix High School was completed an assembly was held at which Dr. O. K. Garretson, Professor of Education at the University of Arizona and Secretary of the Secondary Commission of the North Central Association of Colleges and Secondary Schools, presented North High with a certificate of admission. In presenting the certificate he stated that the school ranked in the upper 5 per cent of the 2,852 high school members of the Association. He stated:

About a month ago the school was surveyed by representatives of the North Central Association and a number of high school superintendents and principals



W.P.A. has the second largest female staff in America, and  
gives an unprecedented floor space and freedom to one hundred  
forty teachers.

When the new plant was completed the high school was di-  
vided and the group went to the thirty new sections on East  
Tenth Street which is called North Phoenix High.

The school is based on a separate campus was erected in  
1928 and has started the rapid growth of all the other schools  
north of Phoenix Union High School.

These three high schools last year gave instruction to  
5,732 students in twenty-two separately organized courses.  
The teachers in Phoenix High School are a non-unionized

group, working in three times since every fourth school in the  
nation. In 1928, 75 per cent of the country had master's  
degrees.

History: When North Phoenix High School was completed in  
1928, it was held at which Dr. G. A. Garrison, President of  
the Association of the University of Arizona and Secretary of the

Secondary Commission of the North Central Association of Uni-  
versities and Secondary Schools, presented North High with a  
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5,500 high school members of the Association. He stated:  
About a month ago the school was surveyed by

representatives of the North Central Association and  
a number of high school superintendents and principals

of the State on such items as administration, plant, preparation of staff, curriculum, pupil activities, instruction, guidance, library and educational outcomes. The very superior rating attained by the school is most gratifying to the Board of Education, Faculty, students and patrons of the school....another interesting point was that in checking Phoenix Union High School that it also ranked in the upper 5 per cent of those schools. Phoenix Union has been a member of the North Central Association continuously since 1917.

Dr. Garretson congratulated this community on having two large high schools, both of which rank with the highest schools of the North Central Association. (This Association is composed of hundreds of colleges and universities and about 2,852 high schools.)

Dr. Garretson also presented the Phoenix Colored High School with a certificate of membership in the North Central Association. He congratulated the school on being admitted to the great accrediting agency. He stated that Phoenix Colored High School is one of only about ten colored high schools which have attained the distinction of membership in the Association. He congratulated the school on its buildings, preparation of its faculty, its equipment, and activities.

The addition of the two schools just admitted to the Association makes the number in this system four. The Phoenix Junior College attained membership in 1928 and has been a member in the college division continuously since that date.

Rural schools: As a great part of Phoenix is not in the





city limits the children out of this boundary are served by a group of eleven grade school districts. Each grade school district is a complete unit with an elected board of education, administrative officers, and teaching staff.

The writer investigated the status of music in these schools. Each school has a special teacher of music and each school embodies a rich musical program including splendid work in music fundamentals, highly organized musical activities, and the best of equipment.

These schools in addition to the Phoenix Public Schools, covering 256 square miles, compose the Phoenix Union High School District.

Line of authority: Table III shows that the high school system has a well-defined line of authority. The school board is made up of four business men and one woman. The Superintendent is also President of the Junior College. Others in the "line" are the Director of Research and Guidance, Counselors, Deans, and Curriculum Coordinator.

Each department is supervised by a chairman. Music is included in the Allied Art Department (art and music). The music teachers have no direct supervision of their work, but they are directly responsible to the chairman for its status.

Time allotment and credit: Classes meet daily for 55 minutes. Glee club, band orchestra, and organ work receive one-half of the non-solid credit per year and harmony and



city limits the majority of the country was served by a group of eleven grade school districts. Each grade school district is a complete unit with its elected board of education, administrative personnel, and teaching staff.

The writer investigated the status of these schools. Each school has a principal in charge of both the school and the district. Each school has a high school building and a high school. In some instances, high school buildings are located in the same building as the high school. In some instances, high school buildings are located in the same building as the high school.

These schools in addition to the Phoenix Public Schools covering the entire area, comprise the Phoenix Union High School District.

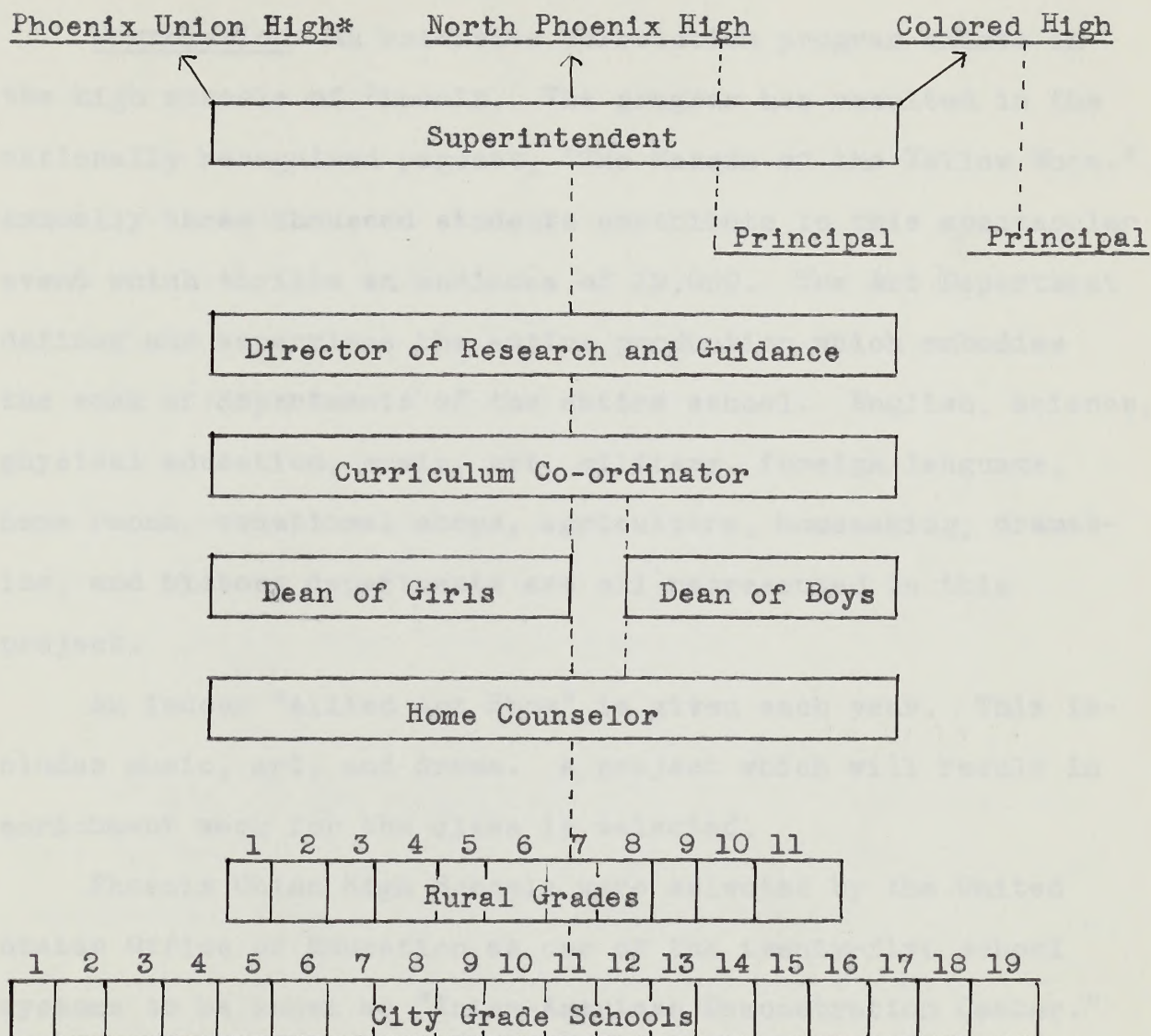
Line of authority: This line shows that the high school system has a well-defined line of authority. The school board is made up of four members and one member. The superintendent is also president of the Union College. Others in the line are the director of research and statistics, finance, law, and community relations.

Each department is supervised by a chairman. While the chairman is the chief of the department, he is also the head of the department. The chairman is also the head of the department. The chairman is also the head of the department.

Line of authority and control: This line shows that the high school system has a well-defined line of authority. The school board is made up of four members and one member. The superintendent is also president of the Union College. Others in the line are the director of research and statistics, finance, law, and community relations.

Table III

## Line of Authority for Phoenix High Schools



music appreciation are allowed one credit for a year's work. Applied music also received one credit for a year.

Eighteen units are required for graduation, sixteen solid units and two non-solid units. This means that in addition to four "solid" subjects each student must elect one

\*Superintendent acts as Principal for this school.





non-solid during each of his four years in order to acquire the necessary "two non-solid units."

Correlation: An extensive correlation program exists in the high schools of Phoenix. The program has resulted in the nationally recognized pageant, "The Masque of the Yellow Moon." Annually three thousand students contribute to this spectacular event which thrills an audience of 12,000. The Art Department defines and supervises the entire production which embodies the work of departments of the entire school. English, science, physical education, music, art, military, foreign language, home rooms, vocational shops, agriculture, homemaking, dramatics, and history departments are all represented in this project.

An indoor "Allied Art Show" is given each year. This includes music, art, and drama. A project which will result in enrichment work for the class is selected.

Phoenix Union High Schools were selected by the United States Office of Education as one of the twenty-five school systems to be known as "Inter-American Demonstration Center." Through class and club activities and by means of assemblies, movies, radio and music programs, the facts and story of Latin America are presented to the students and citizens in the belief that study will promote understanding. One elective glee club is devoted to the study of Latin-American songs. A teacher of Spanish takes the class for one day a week to



non-scientific study of his work in order to recognize the necessary "and non-scientific."

Consequently, an extensive correlation program exists in the light of the study of the work. The program has resulted in the nationally recognized program, "The Study of the Human Mind." Annually three thousand students contribute to this program, and each faculty an average of 15,000. The first semester begins and continues the entire production, which includes the work of departments of the entire school. English, science, physical education, music, art, military, foreign languages, home room, vocational studies, agriculture, home economics, drama, and history departments are all represented in this program.

An index "Allied to the above is given each year. This is a list of studies, art, and drama. A project which will result in enrichment work for the study is selected.

Physical Union High School was selected by the United States Office of Education as one of the twenty-five schools in the United States as "inter-educational demonstration centers." Through plans and other activities and by means of exhibitions, movies, radio and news programs, the facts and story of the activities are presented to the students and citizens in the United States and abroad with complete understanding. One objective plan also is devoted to the study of Latin-American history. A number of Spanish films are shown for the study of the

develop skills in the use of Spanish words. On Pan American Day this class gives a school assembly.

A general correlation program is carried on within the music department such as:

Music structure compared with art; learning to sing typical French, Spanish, German, Latin, and Italian songs; learning about national music, setting poetry to music; studying myths and legends used in opera and instrumental work; providing music for folk dances in pageants and programs.

Music is correlated also with other departments. The Art Department makes designs for music uniforms, the English Department helps in building radio continuity, and the physical education pupils study rhythmic activities.

#### Provision for Teacher Improvement

In 1943, 75 per cent of the high school faculty had master's degrees as compared with 27 per cent in 1927. The high school administration encouraged advanced degrees by allowing five dollars per unit of credit earned in summer schools to be applied and accumulated on annual salaries. Before the war the high school gave some recognition to foreign travel, provided it was with advance approval and gave evidence of educational purpose and value.

Many general faculty meetings are held throughout the year and several "music" meetings. General interest and





culture are brought to these meetings through speakers, student forums, and other programs.

Each school maintains a splendid library. Although no central library is maintained for the teachers, the school library supplies the teachers with professional magazines and educational books. The Superintendent and Research Director have adequate libraries in their private offices. Teachers have access to these books.

#### Provision for Equipment

The music rooms are in individual and separate suites or building units; hence do not disturb the rest of the school. They have adequate lighting, ventilation and are acoustically treated.

Each room is equipped with a good piano, chairs, blackboard and bulletin boards, and victrola and records.

The band and orchestra rooms have music racks, tuning bar, chairs, and piano. Adjoining these rooms is adequate storage space.

The schools own the following instruments: bass drums, tympani, cymbals, glockenspiel, one set of Maas chimes, double basses, cellos, violas, baritones, French horns, tubas, oboe, bass clarinet, and Sousaphones.

The band at Phoenix Union High School is equipped with uniforms which cost three thousand dollars (sufficient



colours are brought to these meetings through posters, and  
best forms, and other progress.

Each school contains a typical library. Although no  
school library is maintained for the moment, the school  
library supplies the teachers with professional materials  
and educational books. The Superintendent and Assistant Su-  
perintendent have adequate libraries in their private offices.  
Teachers have access to these books.

### Provision for Enrichment

The school room is in individual and separate units on  
coloured paper; hence to not disturb the rest of the school.  
They have adequate lighting, ventilation and are completely  
rested.

Each room is equipped with a good piano, chairs, black-  
board and bulletin board, and various and sundry.  
The room and equipment have been made more, being  
for, chairs, and piano. Allowing these rooms is adequate  
equipment.

The school has the following instruments: piano, organ,  
trumpet, tuba, drums, and set of bells, etc.,  
and other instruments, and other instruments.

The school is located in the center of the school and is  
located in the center of the school and is located in the center of the school.

uniforms for one hundred players).

At North Phoenix High School the band owns the boys' uniforms, which cost around one thousand dollars. As this is a mixed band (boys and girls) the girls furnish their own uniforms at a cost of fifteen dollars apiece.

Inexpensive uniforms are provided by the school for the Girls' Band. The advanced vocal units furnish their own uniforms. The orchestras do not have uniforms.

Auditoriums: Beautiful, well-equipped auditoriums are found on each high school campus.

Each has two pianos, a grand for the stage and small upright in the orchestra space. One school in addition to pianos has a Hammond organ and chimes. The auditoriums have adequate stage space, lighting equipment, public address systems, dressing rooms, and storage space. There is a projection booth in each auditorium.

None of the schools has an orchestra pit. The orchestra has to occupy the floor space between the first row of seats and the stage.

Each auditorium seats 2,500 people. Double assemblies have to be held in the one school to accommodate the entire student body.

The gymnasium at Phoenix Union seats 3,500 students. Floor space provides room for additional chairs to seat 5,000 people. This streamlined building has an all-glass roof





which is the second largest ever constructed. Indoor sports and athletic assemblies are held here. The building is equipped with piano, public address system, and folding wall seats.

The stadium seats 10,800 spectators. Games, pageants, community meetings, and outdoor concerts are held here.

Music supplies: A very adequate library of music for each unit is furnished by the schools. The music teachers make their own budget for each school year, and submit them to the Business Manager for approval. Usually all items are approved.

#### Provision for Individual Differences

The Department of Research and Guidance makes use of various devices in its efforts to guide individuals into suitable curricula. The objective examinations are among the more important tools utilized in the guidance program. These tests consist of:

1. Mental ability tests.
2. Psychological examination.
3. Junior minimum essential test.
4. Senior comprehensive tests.

During the spring months of each year every eighth grade room is visited by the Director of Research and Guidance. These groups are examined by means of standard tests and measurements as a guidance measure preliminary to entrance





into high school.

From the foregoing it is obvious that the high school carries on an extensive academic testing program. However, no music testing is included in this program.

#### Provision for Public Relationships

Although the schools are considered state institutions, their direct needs, interests, and common purposes are in the community directly sponsoring the schools. The schools really belong to the community. One of the best ways to "sell" a community on its school program is through the music department and its activities.

As parents and civic clubs hear the bands, orchestras, and glee clubs in concerts, school plays, pageants, parades, and programs, they realize the educational values of music.

Music should be carried into the homes so that individuals can combine their musical interests and provide enjoyment for themselves and others in leisure time.

The high schools of Phoenix carry their music into churches. Many students participate in choirs, church orchestras, and small ensembles.

Civic organizations call on the high school frequently for programs, individual numbers and band participation in parades.

All phases of the music program support Parent-Teacher





Association meetings by providing varied programs according to the need of the organization.

Thus, it may be seen in this chapter that both the Phoenix grade schools and Phoenix high schools, although separate in organization, are all contributing to a worthwhile music program, which is a direct outcome of the schools' programs and policies.





## CHAPTER V

### A CRITICISM OF THE PRESENT STATUS OF MUSIC IN THE PUBLIC SCHOOLS OF PHOENIX, ARIZONA

#### A. Philosophy

The Phoenix grade school system is weak through lack of an expressed philosophy of education. Although there is evidence of an unwritten philosophy, no general policy describing the basic principles which the school system believes should underlie all education, has ever been defined.

Each supervisor has a statement of philosophy governing his own particular unit of work. Obviously this tends to isolation and separation of work within the system. Such a condition is contrary to modern educational principles. Fox and Hopkins<sup>1</sup> tell us:

The new education sees the learner as a whole living organism operating in a physical and social environment and achieving mind as a result of its interaction. The school curriculum becomes a series of experiences best conceived for the purpose of aiding the organism to become a conscious individual self; setting ends, selecting means, affirming results and accepting consequences.

The Phoenix high school system has a well-defined democratic philosophy--one which gives consideration to youth's

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<sup>1</sup>Lillian Fox and L. Thomas Hopkins, Creative School Music, p. 4. New York: Silver Burdett and Company, 1936.





opportunity, and to the abilities and needs of the pupils.

### B. Objectives

Though the Phoenix grade school system has not set up objectives describing its specific goals, it seems reasonable to say that music objectives are well evidenced. The music supervisor has embodied, in her outlines, the objectives as set up in the State Course of Study (Music). These objectives are adequate and they articulate with the accepted aims of education.

The Phoenix high school system has definite objectives which are consistent with the philosophy adopted by the school. These objectives give recognition to self-realization, economic efficiency, human relationships, and country, home, and community interests.

### C. Program Content

The Phoenix grade school system has program content, in music, which has been planned in terms of accomplishment rather than in terms of pupils' needs and abilities.

Undue emphasis is placed upon music reading and acquisition of skills. Kwalwasser<sup>2</sup> sounds a note of warning on this situation by saying:

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<sup>2</sup>Jacob Kwalwasser, Problems in Public School Music (Preface). New York: M. Witmark and Sons, 1937.





Music education, too frequently has substituted the drudgery of music reading and the acquisition of skills for the art of music. It has overlooked the importance of desire and the will to achieve. It has avoided the artistic and the aesthetic for inferior results in the questionable field of discipline, and the more "educational" music is being taught in the lower grades, the more the affections of children for music are being alienated.

It is obvious there must be technical work of various kinds or there would be no growth, no perfection of achievement. However, when the technical work is carried to the extreme it is in the Phoenix grade system, interest in music is lost. Mursell<sup>3</sup> evaluates "interest" by telling us:

The great result of education must be the creation of interest. To mold interest is the most essential of all educational tasks. Interest is a factor which determines whether things learned in school shall be used in life. Interest is the factor which largely determines whether education shall stop when a pupil leaves school, or shall continue through life.

No provision has been made for appreciation work in the grade school music program. Isolated attempts by individual grade teachers have been very fragmentary. This program weakness has been recognized by the school administrators. Next year's budget provides for the purchase of two thousand dollars worth of records and music appreciation supplies.

The instrumental work is of very high caliber. Good foundational work is given in class instruction, and music interest is kept alive. This is evidenced by the fact that

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<sup>3</sup>James Mursell, Human Values in Music Education, p. 18. New York: Silver Burdett and Company, 1934.





over 90 per cent of the students in instrumental classes in the city grades elect either orchestra or band as their non-solid in high school.

The music activities in the elementary grades are limited to the needs of each individual school's program. The only exception to this is the All City Orchestra, made up of players from the various grade schools. This organization gives one concert each school year. But otherwise the nineteen grade schools never combine their music activities. Each school functions as an isolated unit, serving its own immediate district with music activities.

The Phoenix high school system sponsors a varied selection of musical activities. Table IV shows the number and per cent of students electing music. Table V shows the enrollments in vocal and instrumental music in the high schools throughout the state of Arizona.

It is noted in Table IV that only 17 per cent of the student body of Phoenix high schools elect music. This is a very low per cent compared with findings in Table V which reveal 33 per cent selecting music in high school courses throughout the state. This percentage is also low considering the fact that all students must elect one non-solid each year.

No doubt the reason many students do not select music is because they have not enjoyed their grade school music





Table IV  
Music Activities in Phoenix High Schools and  
Percentages Resulting from Same

Activity	Average Enrollment	Average Per Cent	School Enrollment
<u>Phoenix Union High School:</u>			3,416
Advanced Glee Club.....	71	+ 2	
Beginners' Glee Club.....	57	- 1	
Oratorio (Girls).....	68	+ 2	
A Cappella Choir (All Girls).....	90	- 3	
Boys' Glee Club.....	12	- 1/13 of 1	
Oratorio (Boys).....	30	- 1	
R.O.T.C. Band.....	75	+ 2	
Girls' Band.....	30	- 1	
Beginners' Band.....	12	- 1/13 of 1	
Advanced Orchestra.....	45	+ 1	
Music Appreciation.....	45	+ 1	
Harmony.....	11	- 1/13 of 1	
Organ Class.....	5	- 1/16 of 1	
Applied Music.....	3		
Total.....	554	= 17% of school elect music	
<u>North Phoenix High:</u>			2,167
Advanced Girls' Glee Club.....	102	+ 5	
Beginners' Girls Glee Club.....	55	- 3	
R.O.T.C. Band.....	92	- 5	
Beginners' Band.....	18	- 1	
Advanced Orchestra.....	27	- 1	
Music Appreciation.....	35	- 2	
Harmony.....	15	- 1	
Applied Music.....	5		
Total.....	349	= 17% of school elect music	
<u>Carver High (Colored Sch.)</u>			209
Glee Club.....	11		
Band.....	12		
Total.....	23	= 16% of school elect music	





Table V

Total Enrollment of Vocal and Instrumental Music  
in Arizona's High Schools

Size of Schools	Total High School Enrollment	Music Enrollment	Per Cent
<u>Vocal Music:</u>			
Large*.....	14,490	1922	12.8
Small.....	3,599	1022	28.3
Total.....	18,589	2944	15.7
<u>Instrumental Music:</u>			
Large*.....	14,490	2110	14.0
Small.....	3,599	935	25.9
Total.....	17,518	3045	16.3

\*Large = over 200.

experience and because a very colorful physical education program is offered by the high schools. Supplementing outdoor sports, indoor sports, and formal drill work, the physical education department offers the girls a dynamic dance program and offers the boys R.O.T.C. military work. Practically no organized work is done in the grade system in physical education; consequently the high school program is a very inviting one.

In 1940 the high school music program was given a high rating:<sup>4</sup>

There is definite evidence that pupils are developing or have attained desirable skills, habits, knowledge,

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<sup>4</sup>Evaluative Criteria--Cooperative Study of Secondary School Standards, p. 89. New York: American Book Company, 1940.





abilities, understandings, tastes and appreciation in such respects as:

1. Appreciating harmony and beauty of tone produced by the voices, and distinguishing the good from the poor.

2. Appreciating harmony and beauty of tone produced by musical instruments, and distinguishing the good from the poor.

3. Producing harmony and beauty of tone with instruments, individually and in groups.

4. Producing harmony and beauty of tone vocally and in groups.

5. Understanding and appreciating the history of music and its contribution to our culture.

6. Recognition of the principal works of the leading composers.

A negative rating was given on:

1. Understanding the form and structure of various types of musical composition.

A very superior rating was given on:

1. Degree of excellence shown by pupils in ensemble work.

2. The extent pupils show appreciation of good music.

A superior rating was given on:

1. Excellence shown by pupils who have definite musical ability when they perform individually.

In general, it seems fair to say that with the exception of the instrumental program, the Phoenix grade school system is weak in program content, and the high school program content is on par with the average school system.





### D. School Organization

The Phoenix grade school system has a well-defined line of authority. This system employs a music supervisor to care for the music work throughout all grades. Five special vocal teachers, one instrumental teacher, one piano teacher, and a violin teacher are engaged in the music program of the grade system.

The Phoenix high school system also has a well-defined line of authority. No supervision is provided for in high school music either by the school or by the State.

Both school systems compare favorably with other systems in respect to time allotment for the music instructional program. The Phoenix high school system allows 50 minutes to each class for five periods a week. This is more time than many schools allow for music classes.

The Phoenix grade school system does not embody a correlated program.

The Phoenix high school system has a rich correlation program. Music is an integral part of the schools' program as a whole. Correlation is embodied in the program within the music department and music is correlated with other subjects.

Reader's Digest (September, 1941) gives recognition to the correlation work done in the annual pageant, "The Masque of the Yellow Moon."





### E. Provision for Teacher Improvement

The Phoenix grade school system offers no teacher improvement aids. Seventy-five per cent of the grade school teachers teach their own music. The state law for certification requires music only for primary-kindergarten certificates. Hence many of the teachers have had little, if any, music in their preparation for teaching. In spite of this condition no aids or means for improvement are extended to the teacher by the supervisor other than the help given during routine visitations.

The Phoenix high school system obviously has no specific music teachers' improvement program because there is no music supervision.

### F. Provision for Equipment

All Phoenix schools have splendid, modern equipment. The buildings are attractive, adequate, safe, and sanitary. The music rooms are well planned and well located.

### G. Provision for Individual Differences

The Phoenix grade school system embodies only academic subjects in its testing program. No provision is made by the school or by the music supervisor for homogeneous grouping. All grade levels have same music requirements to meet. No recognition is given to different musical interests and abilities.





The Phoenix high school system has a strong guidance and research department. This department tests the academic work of all incoming Freshmen. A minimum-essential test is given to all Juniors and a comprehensive test is given to all Seniors. Homogeneous groupings are provided for in all subjects except music. Because of this, varying degrees of talents and interest are found in each glee club organization. No differentiation is made as to class year, talent, ability, or interest in assigning pupils to glee club classes. The talented pupils are segregated by the music teacher, and placed into a cappella choir or oratorio class.

This is not a healthy musical situation. It is obvious that all students cannot be given work to meet their maximum ability with such a varied interest and ability span in a unit. Hence the glee clubs tend to become static and passive.

#### H. Provision for Public Relationships

The Phoenix grade school system does not sponsor combined music programs but each of the nineteen schools has an active music program of concerts, entertainments, plays, and assemblies which are offered to its immediate public.

The Phoenix high school system answers many calls each year for assistance in activities which contribute to community improvement.





Public interest in the schools' music program is aroused through concerts, programs, pageants, plays, assemblies, shows, and marching band activities.

All these musical activities unite the high schools with their community in a spirit of sympathetic understanding, friendliness, and cooperation.





## CHAPTER VI

### CONCLUSIONS

The survey of the music program in the public schools of Phoenix, Arizona, has revealed that the music program is weak in certain aspects, strong in some, and average in others.

The Phoenix grade school system appears weak in philosophical aspects, program content, and provision for individual differences in music. This system proves to be average in objectives, line of authority and public relations, and strong in equipment.

The Phoenix high school system manifests weakness in supervision and provision for individual differences in music. This system appears to be average in program content and line of authority, and strong in its correlation program, equipment, and public relations.

The separation of the two school systems is most keenly felt by the high school music department. As has been previously stated, an academic testing program provided for the incoming Freshmen, tends to unify the two systems in academic aspects. As there is no testing program and no marks given for work done in music in the grade school system, the high school music department has no means of finding or contacting





the incoming Freshmen who have musical ability.

Because of the highly specialized note-reading and "skill" program in the grades, many students, with musical ability, elect another non-solid, upon entering high school. Many of these pupils become interested in the high school music activities and elect music in Sophomore, Junior, or Senior years. Others, with musical ability, elect another non-solid, and become interested in that field to the neglect of their own music participation. Hence the high school music department is weakened because of the separation of the two school systems.

The ideal remedy for this situation would be a single city system of schools, embracing the grammar schools and high schools in one unit, controlled by one line of authority, with a music supervisor unifying the entire music program. Pending the realization of this unification, certain improvements under present conditions could still be made, in light of the basic factors which contribute to a successful program of public school music, as in:

#### A. Philosophy of Education

1. The Phoenix grade school system should adopt a philosophy which would lead to valuable and significant experiences.

2. Philosophies in both systems should be continually re-evaluated and reconstructed to insure educational growth.





## B. Objectives

1. The Phoenix grade school system should adopt a definite program of objectives which is evaluated in its effectiveness in developing an integrated personality.

## C. Program Content

1. The Phoenix grade school music course should place emphasis upon early acquisition of ability to sing at sight with words. Note reading should be a thorough means to a larger end. The seventh and eighth grade music programs should embody a minimum of analysis, drill and note reading, and a maximum of pleasurable singing.

2. A correlation program should be adopted by the Phoenix grade system. Music should be an integral part of a child's life, rather than an isolated experience. Music teachers, for the sake of their subject, should lead the way in order to obtain a fuller realization of the values of the correlation of music.

3. Music appreciation and creative work, which are significant aspects of music instruction, should be embodied in the grade music program.

4. Assembly singing, which gives pleasure and musical growth to the entire student body, should be fostered by both the grade and high school systems.

## D. School Organization

1. Music supervision should be provided for in the high





school. Obviously inspection and guidance are needed to assure a well-balanced, modern, educational program in music.

#### E. Teacher Improvement

1. Central music libraries to assist teachers in becoming more familiar with music education should be established in the music supervisor's office or in superintendent's office.

2. A program of in-service training should be available to Phoenix grade school teachers.

3. Arizona State Teachers Colleges should require music in their program of studies.

4. Arizona State Certification law should require music credits for certification of all elementary teachers.

#### F. Individual Differences

1. Each system should recognize and provide for individual differences in its music program. In no phase of curriculum is the presence of individual differences more manifest than in music.

2. A test and measurement program to discover differences in capacities and to diagnose needs of the individual students should be provided for by each system.

#### G. Public Relationship

1. Elementary school festivals, which should be outgrowths of class work, should be encouraged.

Some of the improvements for the Phoenix schools, as suggested in this thesis, could be realized in the near future;





others will take years to effect.

All music teachers should be aware that their chief responsibility is to develop music lovers who will be enriched by their contacts with the music program in the Phoenix public schools.

While working toward the perfection of music goals, the Phoenix music teachers in the public schools can find encouragement and stimulation in Edward Griggs'<sup>1</sup> admonition. He says:

Each of us, in our own little niche, can feel he is working together with great multitudes all over the land in helping America to sing, in helping America to get the social spirit, the unity of spirit, in helping America bring up boys and girls into citizens who are harmonious with their fellows, rhythmic in action, melodious in the beauty of the days of their lives, in harmony with all this great humanity that stretches away, music will have come into its own, and the democracy in music will mean even greater music in democracy.

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<sup>1</sup>Edward Howard Griggs, Music in Cultural Life of America, p. 17. New York: Charles Scribner's Sons, 1938.





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